

THE BUYER'S GUIDE FOR COMIC FANDOM

No. 107-December 5



THE BUYER'S GUIDE FOR COMIC FANDOM

INFORMATION

AD RATES

NOTE: The Buyer's Guide's pages are tabloid sized.

FULL TABLOID PAGE

PRINTED SIZE: 11 x 17"

SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 32"), but for best appearance, make it proportional to the printed size.

PRICE: \$39.00

HALF TABLOID PAGE

PRINTED SIZE: 11 x 8 1/2"

SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 16"), but for best appearance, make it proportional to the printed size.

PRICE: \$20.00

FOURTH TABLOID PAGE

PRINTED SIZE: 5 1/2 x 8 1/2"

SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 14" or 8 1/2 x 11" paper to be reduced, or PRINTED SIZE not reduced.

PRICE: \$10.00

EIGHTH TABLOID PAGE

PRINTED SIZE: 5 1/2 x 4 1/2"

SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 11" to be reduced in size, or PRINTED SIZE and not reduced.

PRICE: \$5.00

CLASSIFIED ADS

All classified ads must be TYPED by you and submitted ready to print. The rate is: \$1.00 for up to and including SIX LINES. Each additional line only 15¢. Each line may be no longer than five inches. Artwork may be included in your space. If you double-space your ad, count all blank lines in your cost total. BASE THE TOTAL COST OF YOUR AD ON HOW MANY TYPED LINES IT IS OR WOULD BE. NO MINIMUM OR MAXIMUM AMOUNT OF LINES! (NOTE THE CLASSIFIEDS ON PAGE 14 AND 15.)

REACHING ALL SERIOUS COMIC COLLECTORS

THE BUYER'S GUIDE FOR COMIC FANDOM is a weekly publication of Dynapubs Enterprises/15800 Rt. 84 North, East Moline, Illinois 61244. Second class postage paid at East Moline, Illinois, and at additional mailing offices. This is currently the widest-read publication in the comic collecting field and has been called the comic collector's Bible.

PAID CIRCULATION: 8000

SUBSCRIPTIONS: THE BUYER'S GUIDE costs \$3.00 for 26 issues (6 months) or \$5.00 for 52 issues (full year) in the United States, Canada and Mexico. Foreign subscription rates are available upon request. SINGLE COPY: 50¢. NO BACK ISSUES AVAILABLE. Entire contents are Copyright ©1975 by Alan L. Light. All rights reserved.

CHANGE OF ADDRESS: Please give us four weeks advance notice. We must have both your old and new addresses (including zip codes). For best service, use the back cover address box when moving.

Note: To insure missing no issues (while we process your address change) notify the Post Office at old address that you will guarantee forwarding postage for newspapers.

RENEWALS: Late renewals must start with the current issue - not back issues.

AD DEADLINES

Our advertising deadlines are EVERY FRIDAY. We must have your ad by noon Friday for it to be published in the following week's BUYER'S GUIDE. All copies of TBG are mailed within one week of the ad deadline and are in subscriber's hands in a matter of days.

FAST! * EFFECTIVE! * DEPENDABLE!

IF, FOR SOME REASON, YOU NEED TO CONTACT DYNAPUBS IMMEDIATELY, PHONE ALAN L. LIGHT AT THIS NUMBER..

(309) 496-2353

GENERAL INFORMATION

SEND ALL ADVERTISEMENTS TO: DYNAPUBS ENTERPRISES
15800 RT. 84 NORTH
EAST MOLINE, IL 61244

State what size ad it is and enclose payment with the ad. We will run it in the earliest available issue unless instructed otherwise. Our ad deadlines are Friday of every week.

With our weekly publication, your ad can be printed as soon as YOU want it to be. The ad you send us will come out soon no matter when you submit it to us. so send it in as soon as you prepare it.

PREPARING YOUR AD: Black ink on white paper will produce your best results. Worn out typewriter ribbons will not reproduce well. Please take note of "SIZE OF ORIGINAL AD" explanation in each

ad category at left. Follow these and you should have no trouble preparing an attractive ad that will bring you excellent response.

WHEN WE RECEIVE YOUR AD, we will send you a postcard confirmation that we did receive it, and it will tell you what issue your ad will run in and when you should expect to begin receiving orders.

We will make every effort to deserve your ad, and will be glad to answer questions for you. We also appreciate any comments, suggestions or criticism.

Let THE BUYER'S GUIDE...the Bible of all serious comic collectors...sell for you as it sells for the many advertisers who come back issue after issue. OUR LIST OF SATISFIED ADVERTISERS IS ENDLESS! ...Thank you!



COMIX, from AARDVARK to ZAP! ALL MINT!
"The Best in New Comic Since '68!"

1. ADULTS ONLY FOR UNDERGROUNDS (18 or over)
2. POSTAGE & HANDLING RATES: For all orders of \$3 or more, there is no charge; under \$3, add 25¢ postage/handling. MINIMUM ORDER is \$1.00.
3. DISCOUNT: 10% off on orders of \$25 or more; 20% off on \$100 or more!
4. CANADIAN ORDERS: addtl. 25¢ per order. OTHER FOREIGN ORDERS: addtl. 50¢.
5. INSURANCE (Optional) - USA orders only - 30¢
6. MAKE ALL CHECKS & MONEY ORDERS OUT TO: Comic Collector Shop (U.S. Currency Only)
7. PLEASE LIST ALTERNATES IF POSSIBLE!

*** NEW ***

BARBARIAN WOMEN #1-\$1.00 (Barney Steel, Trina, Harris; Nestor Redondo Cover)
CALIFORNIA COMICS #2-\$1.00 (Ed Watson, Ross, Williams; Introducing Comixography, the Comix Index, 1st installment, A,B,C. BROTHA CAN YOU SPARE 75¢ FOR A FREAK BROS. NUMBER 4? - 75¢ (Shelton, Sheridan)
ZAP #8-75¢ (Crumb, Shelton, Wilson, Moscoso)
ARCADE #4-\$1.25 (Crumb, Wilson, Spiegelman, etc.)
HEROES ILLUSTRATED COMIC ART CATALOG #1-\$1.50 (Conan #9, complete story & art, b&w, 11x17)
FANTASTIC ART OF FRAZZETTA #1-\$5.95 (Color)
R. CRUMB'S YUM YUM BOOK \$6.95 (Color, 144 pgs.)
DESTINY-\$1.50 (Philippine artists/interviews)
FLAMED-OUT FUNNIES-75¢ (all funny W. Murphy!)

STAR*REACH #3-\$1.00 (Frank Brunner)
AARDVARK #2 - \$1.00
ABORTION EVE - 50¢ (Chevli, Sutton)
AIR PIRATES FUNNIES - 25¢ (Tabloid)
ALL CANADIAN BEAVER - 75¢ (R. Holmes)
ALL DUCK COMICS #1-60¢ (J. Kinney, etc.)
ALL NEW UNDERGROUND COMIX:
#1 ARMAGEDDON #1-\$1.00 (B. Steel)
#2 HOT CRACKERS - 75¢ (Peter Clapp)
#3 HIGH SCHOOL/MOUNTAIN-75¢
#4 BIG LEAGUE LAFFS - 75¢ (Jim Himes)
#5 TWO FISTED ZOMBIES-75¢ (Veitch Bros.)
AMAZON COMICS #1-75¢ (F. Sturgeon)
AMAZING ADULT FANTASIES - 75¢
AMERICAN FLYER FUNNIES #1,2 - 75¢ ea.
AMPUTEE LOVE - \$2.00 (Boates Cover)
ANOMALY #4 - 50¢ (Corben, Kline)
*ARCADE #1,2,3,4-\$1.25 ea. (New Stuff!)

ARMADILLO #2 - 75¢ (J. Franklin)
ARMAGEDDON #1,2,3-\$1.00 ea. (B. Steel)
ARMORKINS - 75¢ (L. Todd)
ARTISTIC COMICS-\$1 (All Crumb Sketchbook)
BAKERSFIELD MOUNTAIN COMICS-75¢ (Welz)
BALLOON VENDOR-75¢ (Sheridan/Schrier)
*BARBARIAN COMICS #1,2,3-75¢ ea. #4-\$2.00 (#4--72 pgs., Jaxon cover & 2-pg. poster; Trina, Jim McQuade, Will A. Meugnot, Michael Whean, Steve Whitecloud)
*BARBARIAN WOMEN #1-\$1.00 (Steel, Harris)
*BAREFOOT FUNNIES #1-75¢ (Howard Cruise)
BENT - 60¢ (S. Clay Wilson)
*BEST OF WONDER WARTHOG #1,2,4-75¢, #3-60¢
BIJOU FUNNIES #8 - \$1.00 (COLOR)
PINKY BROWN MEETS THE HOLY VIRGIN MARY-75¢
BIZARRE SEX #1,3 - 75¢ ea.
BLACK & WHITE - 75¢ (All Crumb)
BRAIN FANTASY #1,2 - 75¢ ea.
BUM WAD - 75¢ (Geisler-COLOR)
*CALIFORNIA COMICS #1-75¢, #2-\$1.00
CHEECH WIZARD/SCHIZOPHRENIA-75¢ (Bode')

*CHICANOS-75¢ (Rius-COLOR)
CLOUD #2 - 50¢ (P. Bramley, Others)
CLOWNS - 50¢ (Geisler)
COLOR - \$1.00 (Moscoso--Full Color)
COMPOST COMICS-60¢ (Metzger, Todd, etc.)
COMIX BOOK #1,2,3 - \$1.50 ea.
*CONSUMER COMIX-75¢ (Kitchen, Others)
CORN FED COMICS #1,2-75¢ ea. (K. Deitch)
COSMIC CAPERS #1 - 50¢ (Big Muddy)
R. CRUMB'S COMICS & STORIES-50¢
DEATH RATTLE #3 - 75¢
DEEP 3-D - \$1.00 (W/D Glasses)
DEMENTED PERVERT #2 - 50¢ (Geisler)
DESPAIR - 60¢ (Crumb)
DEVILANT SLICE #1,2 - 60¢ ea. (Irons)
DIRTY DUCK - 75¢ (B. London)
DIRTY LAUNDRY-75¢ (Crumb, Kaminsky)
DOPIN' DAN #3-75¢ (Richards)
*DR. ATOMIC #1,2,3-75¢ ea. (L. Todd)
DROOL #1 - 75¢ (R. Reese, J. Kinney)
DT'S - 75¢ (Dave Geisler)
EBON-25¢ (Black Superhero; L. Fuller)
ENIGMA - 75¢ (L. Todd, Others)
ETERNAL COMICS - 75¢ (J. Thompson)
FACTS O' LIFE SEX ED. FUNNIES - 75¢
FANTAGOR #1-75¢, #3-\$1.00 (Corben)
FEDS'N HEADS #1 - 60¢ (Shelton)
FEELGOOD FUNNIES - 75¢ (F. Sturgeon)
*FELCH-\$1.00 (Wilson, Spain, Crumb, Osborn)
FEVER DREAMS - 75¢ (Corben)
*THE FIRST KINGDOM #1,2,3-\$1 ea. (Katz)
*FLAMED-OUT FUNNIES-75¢ (Willy Murphy)
*FORBIDDEN KNOWLEDGE-75¢ (Jim Himes)
FOUR SKETCHBOOKS, etc. - 50¢ (Griffith, etc.)
*FREAK BROS. #1,2,3,4-75¢ ea. (Shelton)
FREAK BROS. IN GERMAN-75¢ (#1 Transltd.)
FUCKTUP - 75¢ (Marty Nelson, Buda)
FUNNYBOOK #1 - 75¢ (Walz, Trina)
*THE FUNNYBOOK #1,2-25¢ ea. (L. Severino)
GIMME - 75¢
GIRL FIGHT #1,2 - 60¢ ea. (Trina)
GJDRKXLCBWZ COMICS - 50¢ (Wolverton)
GOD NOSE - 75¢ (Jaxon)
GREASER #2-75¢ ('50's Flashes)
GRIM WIT #2-\$1.00 (Corben-COLOR)
HAROLD HEDD #1-\$1.50, #2-75¢ (R. Holmes)
HEART #1-75¢ (John Aulenta)
HEAVY (Tragi-Comix) - 60¢ (Irons)
HIGH ADVENTURE-75¢ (R. Kline, M. Royer)
HIT THE ROAD - 60¢ (Pat Ryan)
HOMEGROWN FUNNIES - 75¢ (Crumb)
GORY STORIES #2-1/2-50¢ (Pound, Shaw)
HYTONE #1-75¢ (Crumb; reprint)
IMAGE OF THE BEAST-75¢ (Boxell)
INNER CITY ROMANCE #1,2-75¢ ea. (Colwell)
ILLUMINATIONS - 60¢
INSECT FEAR #3-60¢ (Wilson, Spain, Brand)
JUNKWAFFLE #1,2,3-4-60¢ ea. (Bode')
L.A. COMIX #2 - 75¢
LAUGH IN THE DARK-75¢ (Spain, K. Deitch)
LEAN YEARS - 75¢ (Deitch, Trina, Pound)
LEATHER NUN-75¢ (Sheridan, Jaxon, Crumb)
LEFT FIELD FUNNIES - 75¢ (B. London)
LIGHT - 75¢ (Irons-COLOR)
LITTLE BOOK OF INNER SPACE-35¢ (Omandu)
LITTLE GREEN DINOSAUR #1,2-50¢
THE MAN-\$1.00 (Bode') out of print)
MANHUNT #1,2 - 75¢ ea.
MEAN BITCH THRILLS - 60¢ (Spain)
MEEF #1,2 - 60¢ ea. (Schrier, Sheridan)
MERTON OF THE MOVEMENT-75¢ (B. London)
MICKEY RAT #2-75¢ (Armstrong)
MIDDLE CLASS FANTASIES-75¢ (J. Lane)
MONOLITH #1 - 75¢ (Welz)
MOONDOG #2,3 - 60¢ ea. (Metzger)
MOTHER'S OATS #2-\$1 (Sheridan, Schrier)
MR. NATURAL #1,2-75¢ ea. (Crumb)
MUTANTS OF THE METROPOLIS-50¢ (Serniuk)
MYRON MOOSE #2 - 75¢ (Foster, Davis)
MYRON PAT-75¢ (Jay Lynch)
NET PROFIT-\$1.00 (Save the Dolphins!)

OCCULT LAFF PARADE-60¢ (Deitch, Kinney)
PANDORA'S BOX - 75¢ (Chevli, Sutton)

PEOPLE'S COMICS - 75¢ (Crumb)
PORK - 75¢ (All S. Clay Wilson!)

*PORK POSTER-\$5 (signed), \$1.50 (unsigned)
PSYCHOTIC ADVENTURES #1,2,3-75¢ ea.
*PUDDGE, GIRL BLIMP #1,2-75¢ ea. (L. Harris)
*PURE JOY-75¢ (D. Caprio)
PURPLE CAT #1-\$1.00 (Jay Lynch Cover)
REAL PULP #2-60¢ (Brand, Wilson, Dallas)
RIC SLOANE COMICS #1 (1969)-75¢
ROWLF - \$1.00 (Corben)
ROXY FUNNIES - 75¢ (Jay Lynch)
RUBBER DUCK #2 - 60¢ (M.J.B.)
SALOON - 50¢ (Geisler)
SAN FRANCISCO COMIX #4 - 60¢
SEX & AFFECTION - 75¢ (Jim Himes)
SHORT ORDER COMIX #1,2-75¢ ea.
SHOW & TELL - 60¢ (Justin Green)
SKULL #2,3,4,5,6 - 75¢ ea.
*THE SKULL KILLER #1-\$1.50 (Gary Terry)
SLEAZY SCANDALS OF THE SILVER SCREEN-60¢
SLOW DEATH #2,3,5,6 - 75¢ ea.
SMILE #2 - 75¢
SNAPPER - 75¢ (Gregg Miller)
SNARF #1,2,3,4,5 - 75¢ ea.
SNATCH #1,2,3 - 60¢ ea.
SOFT CORE #1-60¢ (Michael J. Landeros)
SPACED #1,2-\$1.00 ea. (Pinkoski)
SPACED OUT #1 - 60¢ (T. Bird)
SPASM - 75¢ (Jeff Jones)
SPHINX #3 - 60¢ (J. Thompson)
*STAR*REACH #1,2,3 - \$1.00 ea.
*STONED PICTURE PARADE #1-25¢ (12-pg. folio)
SUBVERT #1,2-\$1.00 ea. (Spain)
TALES FROM THE FRIDGE #1-75¢ (R. Jones)
TALES FROM THE TUBE (Rick Griffin)
1st ed. - \$1 (8-1/2x11), 2nd ed. - 60¢ (7x9-1/2)
TALES OF TOAD #3-60¢ (Griffith)
TERMINAL COMICS #1 - 50¢ (McMillan)
THRILLING MURDER-75¢ (Crumb, Osborne)
TITS & CLITS-\$1.00 (Chevli, Sutton)
TOONEY LOONS & MARIJUANA MELODIES-75¢
TORTOISE & HARE-\$1 (Halgren, Air Pirates)
TRASHMAN Vol. 1 No. 1 - 50¢ (Spain)
TRUCKIN' #2-60¢, #1-\$1.00 (Metzger)
TUFF SHIT COMICS-\$1.00 (Dope Benefit)
TURNED ON CUTIES-75¢ (Crumb, Lynch, etc.)
*(S. Clay Wilson) 2 - 75¢
UNEEDA - 60¢ (Crumb)
WEIRD TRIPS MAGAZINE - 65¢ (Kitchen)
WHITE LUNCH COMIX #1 - 75¢ (R. Holmes)
*WHITE WHORE FUNNIES - 50¢
*WIMMEN'S COMIX #1,2,3,4,5 - 75¢
XYZ COMICS #1 - 75¢ (Crumb)
YELLOW DOG COMICS #13,18,23,24,25-60¢ ea.
YOUNG LUST #1,2-60¢ ea. #3,4-\$1 ea. (COLOR)
ZAM - 60¢ (ZAP Artists Jam!)

*ZAP COMIX #0,1-60¢ ea. #2,3,4,5,6,7,8-75¢ ea.
*ZERO #2 - 75¢ (Warren Greenwood)
FUNNY PAPERS #1,2,3-75¢ ea. (Color Tab.)
SUNDAY PAPER #1,2-3¢ ea. #3-7 - 75¢ ea.
YELLOW DOG TABLOIDS #1-12 - \$3.00 set
ENGLISH COMIX-75¢ ea. COSMIC COMICS #6; ZIP;
ROCK'N ROLL MADNESS #1,2; ANIMAL WEIRDNESS;
SIN CITY; DOPE FIEND; OGGY & UGLY BOOT.
OUT OF PRINT-S2 ea. BIG ASS #1,2; EL PERFECTO;
FUNNY ANIMALS; MOTOR CITY #1,2; FANTAGOR #4;
HYDROGEN BOMB; CHEECH WIZARD; SLOW DEATH #4;
DEATH RATTLE #1,2; INSECT FEAR #2; GREASER #1;
L.A. COMIX #1; RUBBER DUCK #1; SWAMP FEVER;
HUNGRY CHUCK BISCUITS; WEIRD FANTASIES #1;
FREAK BROTHERS #1,2 (pink paper editions);
MICKEY RAT #1; MOONDOG #1; MOTHER'S OATS #1;
YELLOW DOG #17,21; TALES FROM THE OZONE #2.
\$3 ea. BIJOU #2,3,4,5,6,7; JESUS #1,2,3;
SAN FRANCISCO COMICS #2,3; HYTONE (1st ed.);
PARANOIA; GRIM WIT #1.
\$5 ea. FANTAGOR #2; UP FROM THE DEEP;
CAPT. GUTS #1; SLOW DEATH #1 (2nd print, wht. bdr.)
\$10 ea. TALES OF SEX & DEATH #1; REAL PULP #1;
COOCHY COOTIE MEN'S COMIX; SKULL #1; SLOW
DEATH #1 (red border); S. CLAY WILSON FOLIO
NEW OVERSTREET PRICE GUIDE (1975) - \$7.00

APEX TREASURY OF U.C. COMICS-\$4.95
ARTSY FARTSY FUNNIES \$4 (6x10, U.G. hist.)
BEST OF BIJOU-\$4.95 (160 pgs, Crumb Cov.)
*MORE OF THE BEST OF BIJOU-\$4.95
BEST OF RIP OFF PRESS #1,2-\$3.50 ea.
BEST OF DISNEY COMICS-\$1.50 ea. (Color)
D. Duck: FROZEN GOLD; GHOST OF GROTTO;
Uncle Scrooge: ONLY A POOR OLD MAN.
M. Mouse: BAT BANDIT OF INFERNO GULCH.
*DISNEY '30's ORIGINALS-79¢ ea. (10-1/2x15
48 pgs. reprints): A WALT DISNEY PAINT
BOOK; M. MOUSE & D. DUCK GAG BOOK; DRAW
& PAINT D. DUCK; THE WALT DISNEY PAINT
BOOK; WALT DISNEY SILLY SYMPHONY;
M. MOUSE, D. DUCK & ALL THEIR PALS.
HISTORY OF U.C. COMICS-\$10.00 (Estren)
*MIND WARP-\$3.50 (Sheridan/Schrier)
ORIGINS OF MARVEL pbk-\$7, hdbd.-\$11
*SON OF ORIGINS pbk.-\$7, hdbd.-\$11
*SLOW DEATH FUNNIES-\$5 ("Best of Anth.")
YOUNG LUST ANTHOLOGY-\$3.95 (8-1/2x11)
EC COLOR REPRINTS: CRYPT OF TERROR #1-\$2
\$1.50 ea. WEIRD SCIENCE #15; SHOCK SUSP. #2
\$1.25 ea. SHOCK SUSPENSE #6, 12; HAUNT OF
FEAR #12, 23; WEIRD FANTASY #13; CRIME
SUSPENSE #25; VAULT OF HORROR #26;
TWO-FISTED TALES #34; WEIRD SCIENCE #12.
DC-10-1/2x14 (COLOR): FAMOUS 1st ED. -
\$1.50 ea. ACTION #1; DETECTIVE 27; WHIZ;
SENSATION 1; BATMAN 1; ALL STAR 3; FLASH 1
CORBEN-\$2 ea. EERIE #56, 57, 58, 60, 62, 64;
CREEPY #56, 57, 59, 60, 64, 66, 68, 69, 70, 73;
VAMPIRELLA #30, 31, 33.
EISNER: SPIRIT (Warren) #1-11-\$2.00 ea.;
SPIRIT SET #4-\$4 (1-3/4); SPIRIT TAB. -
\$2.00; SPIRIT COLORING BOOK-\$2.50
DITKO: MR. A-50¢; WHA? - 60¢;
AVENGING WORLD-60¢
ALL STARS #2-\$2 (Crumb, Brand, etc.)
AMAZING WORLD OF SUPERMAN-\$2.40 (10x14)
BERKELEY CON COMICS '73-\$1.74-50¢
*BERNIE WRIGHTSON TREASURY-\$5.00
BEST OF SAN FRANCISCO BALL #1-\$2.00
BURROUGHS BULLETIN #34-\$2.00
CHANGES #3('69)-\$5 (Crumb, Griffin)
CHANGES #88(6/74)-\$1.00 (Crumb)
*CHARLTON BULLSEYE #1,2,3-\$1.25 ea.
CHARLTON PORTFOLIO-\$2.00 (Ditko)
COLLECTOR'S SHOWCASE #1,2-75¢ ea. (art cat)
COMIC MEDIA #10-\$1.00, #11-75¢ ea.
*MEDIASCENE #7, 10, 13, 14, 15, 16-\$1.50 ea.
*ELFLAND CHRONICLES #1-50¢ (J. Denney)
FUNNYWORLD #14-\$5, #15, 16-\$1.50 ea.
*CAMUT #1,2-\$1.00 ea. (#2: Eisner)
*GRAPHIC GALLERY #4, 5, 6-\$5 ea. (Color)
GRAPHIC STORY MAG. #15, 16-\$1.50 ea.
HEROES, INC. #5 (Wood; Color Comic)
*HIGH TIMES #3, 4, 5, 6-\$2 ea. (Dope Mag.)
HOT STUFF #1-\$2.50 (Corben--2 strips)
INSIDE COMICS #1,2 - \$1.00 ea.
LAUGHING GAS-\$3 (Crumb Cov.; Dr. Atom strip)
MAD SPECIAL #12, 15-\$2 ea. (EC reprints)
MAN FROM UTOPIA-\$1.50 (R. Griffin)
MISTY-\$6.50 (L. McQuade; hardcover comix)
*MYSTICOGYFFIL #1-\$1.00 (Kirby, Shaw)
THE ART OF NEAL ADAMS - \$3.00
*NICKELODEON #1-\$2.00 (Corben)
PLAYBOY 1/75-\$2 (Freak Bros. new 4 pgs. col.)
PROMETHEAN #4-\$3.00, #5-\$2.00
*RBCC #121-\$1.50 (Vaughn Bode' Issue)
RIP OFF REVIEW #2,3-\$1.50 ea.
*SHELF STUFF-\$4.50 (Barry Smith)
SQUATRON #5 - \$3.00
STERANKO HISTORY OF COMICS #1-\$4, #2-\$6
DDLY HANDS/KUNG FU #1,2-\$2, #16-\$1.25
KULL AND THE BARBARIANS #1,3-\$2 ea.
MARVEL PREVIEW #1-\$2, #2,4-\$1.50 ea.
MARVEL TREASURY: CONAN-\$2.00 (Smith)
SAVAGE SWORD OF CONAN #1-3-\$5; #4-10-\$2
SAVAGE TALES #2,3-\$5; #4,5-\$3; #9-12-\$1.50
UNKNOWN WORLDS OF S.F. #1-\$5; #2-\$2; #4-\$1.50

The Ultimate STAR TREK and COMIC ART Experience

MIAMICON 1

DECEMBER 18,19,20&21

Miami Beach
Americana of Bal Harbour

with very special guest

JAMES DOOHAN

"SCOTTY" OF STAR TREK



FOR FURTHER INFO WRITE:
MIAMICON I
P.O. BOX 60-1115
N. MIAMI BEACH, FLORIDA
33160

If you are a Star Trek or Classic Film fan you will love MIAMICON I! We will be featuring over 100 hours of films PLUS 20 STAR TREK EPISODES. Our 24 hour continuous film schedule will include many of your favorite movies. In addition there will be panel discussions, nostalgia games and film contests. Other guests also include STAN LEE, JACK KIRBY, NEAL ADAMS and C.C. BECK of comic fame. Add this to our location, beautiful MIAMI BEACH, and you can see why MIAMICON I is THE con not to be missed by anyone.

20 STAR TREK episodes!!

FILMS

JASON AND THE ARGONAUTS
SILENT RUNNING
FORBIDDEN PLANET
BONNIE AND CLYDE
THE 7th VOYAGE OF SINBAD
TALES FROM THE CRYPT
MAROONED
VOYAGE TO THE BOTTOM
OF THE SEA
MAN FROM UNCLE
CASABLANCA
AFRICAN QUEEN
MYSTERIOUS ISLAND
THE HORROR OF DRACULA
KING KONG
THE GRADUATE
BULLITT
DAY THE EARTH STOOD
STILL
THE TINGLER
PLUS
Many suprise features,
cartoons and shorts.

burrel's books

p. o. box 42144

houston, texas 77042

Although I do not use the term "mint", some of these are in such perfect condition, that it would be difficult for anyone to say they are not mint. To be safe, I have added a new grading to classify these comics (nm*). This means they are in as perfect condition as anyone could reasonably expect, having pure white pages and no noticeable flaws.

As usual, all comics are strictly graded, but may be returned for any reason within seven (7) days of receipt. On purchases over \$100, 25% down will hold for 90 days.

Phone 713/467-7948 after 7:00 and ask for Burrel Rowe.

A *Timely* SUGGESTION FOR CHRISTMAS

All-Winners 1fnm (Beautiful condition. Some color missing from the front cover which, I believe, is usual for this comic) 375 Dollars

12nm (Beautiful copy) 60 Dollars

14nm (An "Eldon" issue. See below under USA for a definition. 60 Dollars

15fnm (Beautiful copy. Possibly undergraded.) . 55 Dollars

16nm (Beautiful copy.) 60 Dollars

21nm (This may well be a sleeper and a good investment. There is some mystery about this issue.) . . 75 Dollars

Captain America 1fnm (One of the most sought after of the Timelys and difficult to obtain in this condition,) 1500 Dollars

2nm (You can be the first kid on your block to own both of them.) 650 Dollars

12nm (Beautiful condition.) 125 Dollars

17fnm (Slight spine roll is only real flaw.) . . 65 Dollars

Daring Mystery 1nm* (This comic was put in an envelope immediately after purchase and, consequently, is in as perfect condition as one could reasonably expect. Despite its high price, it is an extremely good investment in my opinion. After all, some dealer may be waiting around the corner to pay \$1500 for it.) 1000 Dollars

Human Torch 1(2)fvm (Grossly under-priced in the Guide since it is one of the rarest Timelys in any condition.) 750 Dollars

2(3)fnm (If some kid on the block beat you to the Captain America set, get this one, it's cheaper.) . . 250 Dollars

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6nm (Bright beautiful cover) 95 Dollars

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4fnm (Tight, bright copy.) . . . 50 Dollars

5fnm (As above) 40 Dollars

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10fnm (Two copies available.) @ 20 Dollars

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11vm 200 Dollars

12vgf (Minor tape on spine.) 140 Dollars

16nm (But very tiny tear on cover.) . . . 150 Dollars

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6fnm 85 Dollars

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2fnm 250 Dollars

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4nm 175 Dollars

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5nm (Not an Eldon issue, and in slightly better shape than the one above.) 175 Dollars

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GUESTS

KENNETH SMITH, former cover artist for the Warren Magazine line and for Lancer and Ace Books, and the editor/creator of PHANTASMAGORIA, will be a guest at D-CON 76, with his own art show located on the convention floor.

Other guests to be announced soon. Watch for D-CON 76 advertisements in THE BUYER'S GUIDE for further details, or send us an sase for an immediate update on the plans for D-CON 76.

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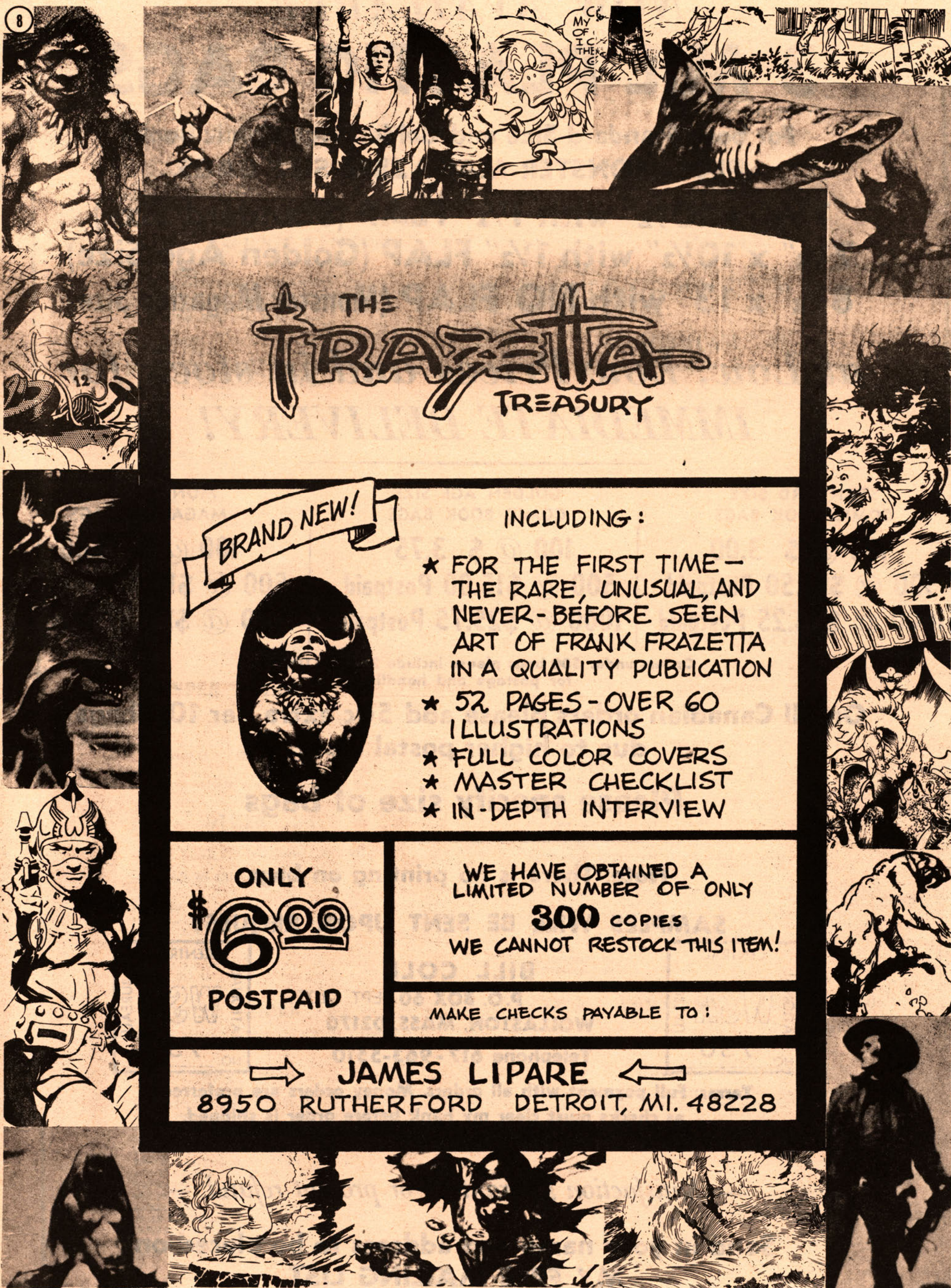
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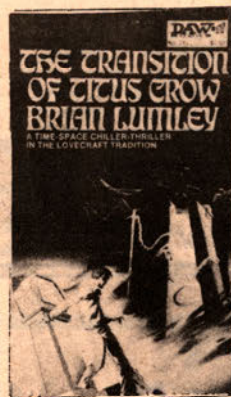
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The Once and Future King by T. H. White, Robin Lewis, artist.



more beautiful art books on next page. Note: the above calendar has some of the most stunning fantasy art I've ever seen. A perfect item for a Xmas gift

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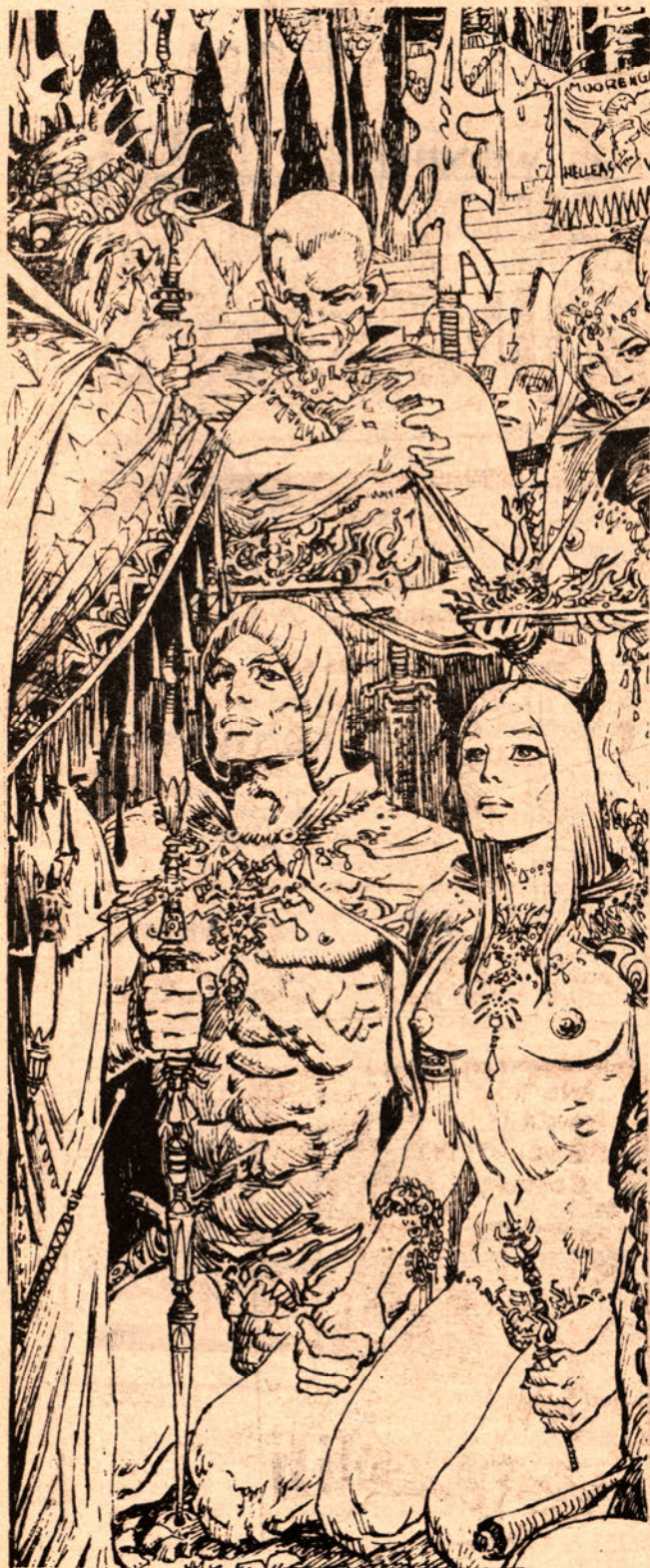
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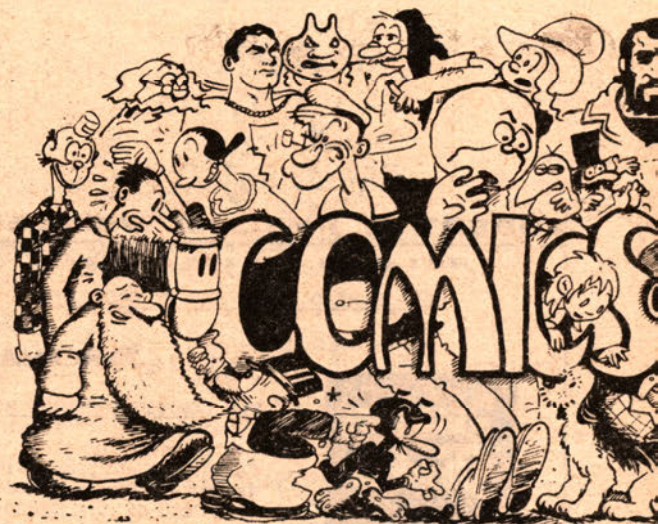
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Jack Katz is currently living and working in Berkeley, California, where he devotes all his time and talents toward the monumental completion of The First Kingdom.



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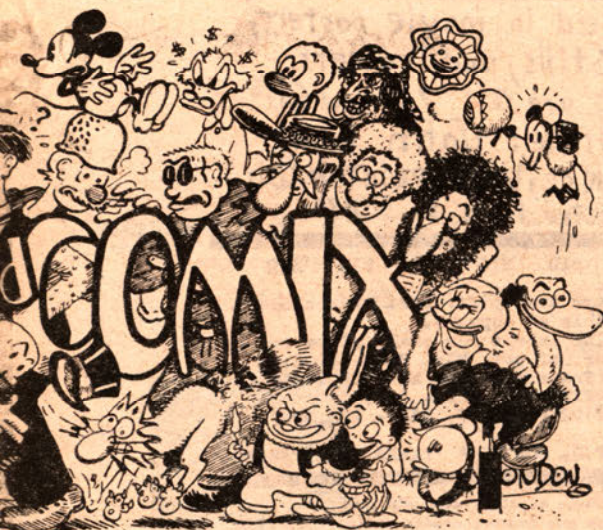
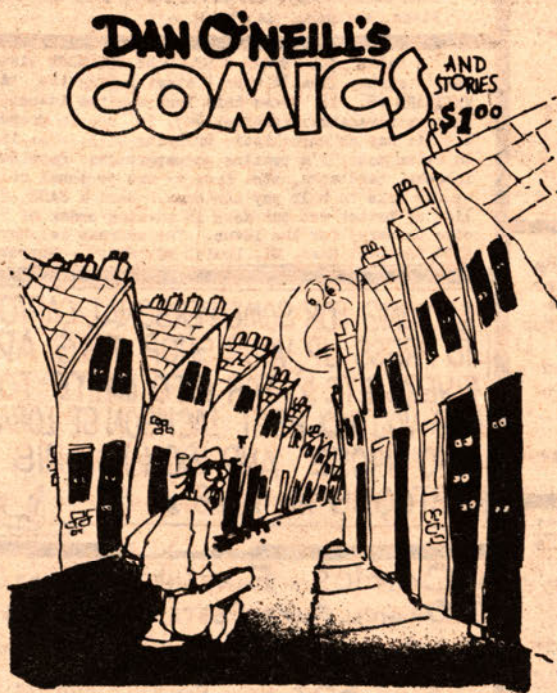
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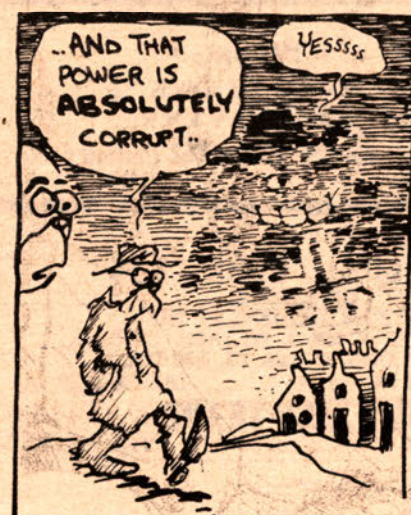
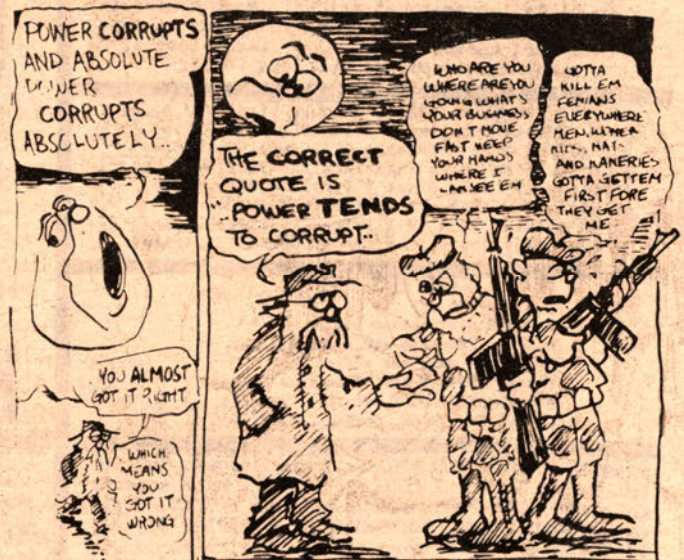
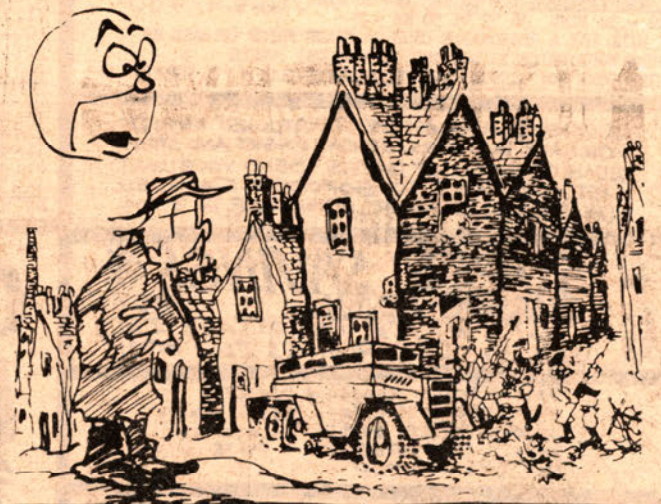
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Dan O'Neill currently resides in fashionable Oakland, California. His work appears regularly in San Francisco's City magazine, The S.F. Bay Guardian and the CoEvolutionary Quarterly.



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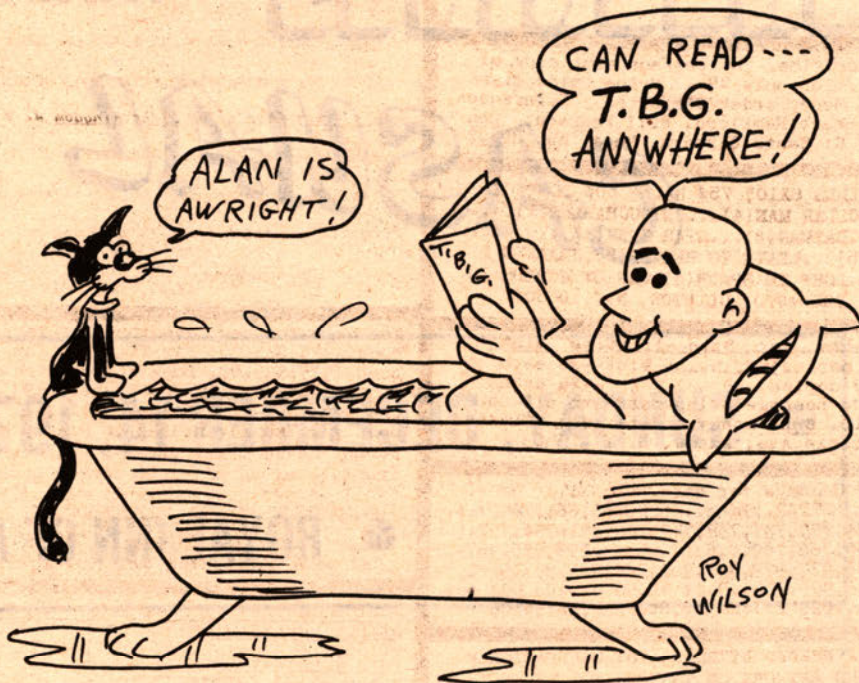
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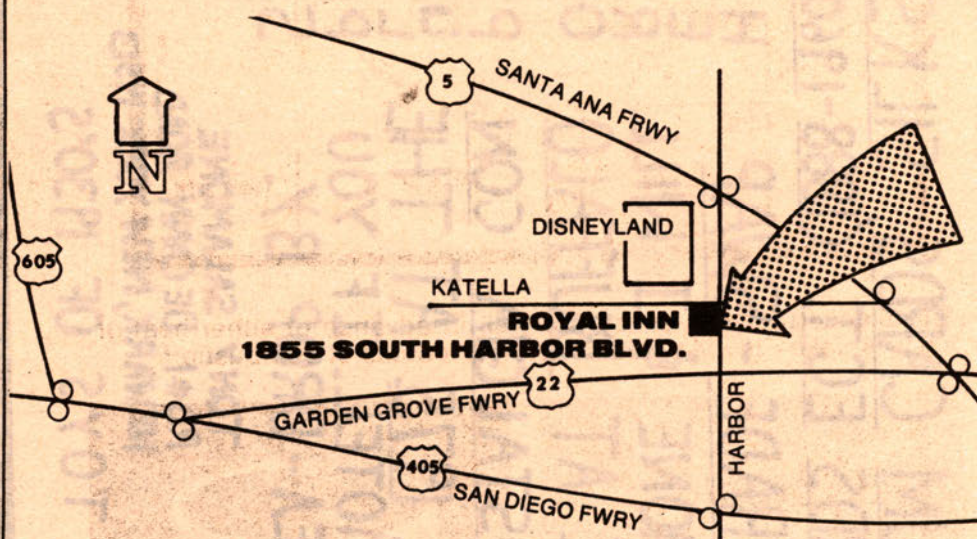
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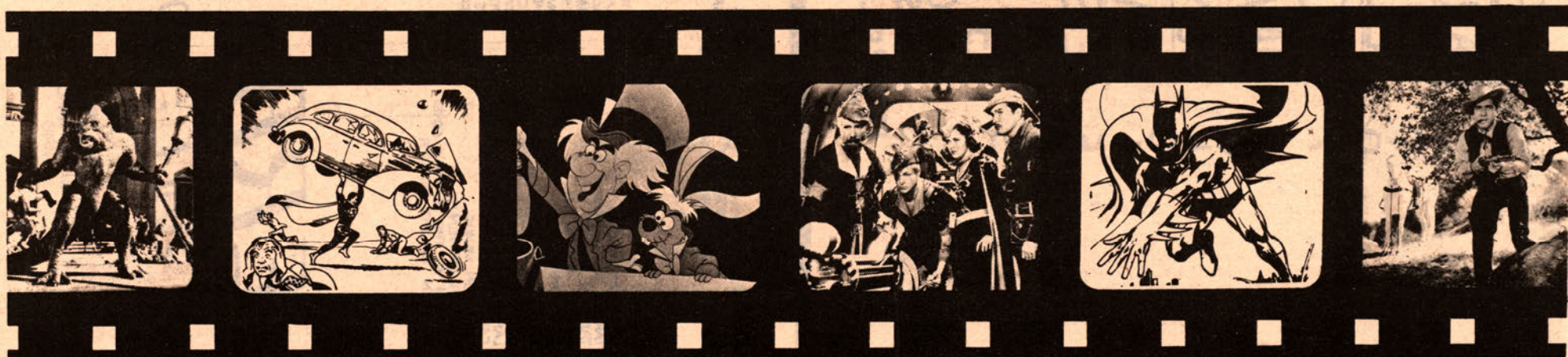
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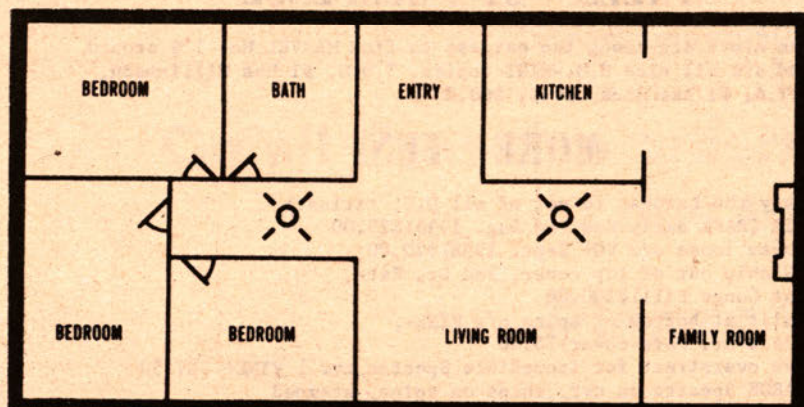
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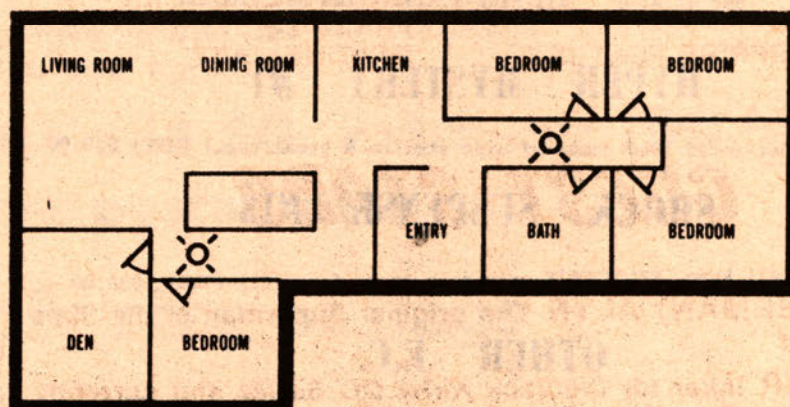
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- #18 GOOD-VG (WILL./KRENK.) \$25.00
- #19 VG (WILL./KRENK.) \$27.50
- #20 GOOD-VG (tape on spine, FRAZ./WILL.) \$22.50
- #21 FINE(FRAZ./WILL. cvr WILL./KRENK story) \$45.00
- #22 GOOD \$20.00

WEIRD SCIENCE-FANTASY

- #23 VG-FINE(WILLIAMSON) \$35.00
- #24 FINE (WILLIAMSON) \$35.00
- #26 VG \$25.00
- #27 GOOD \$22.50
- #28 VG-FINE (WILL./KRENK./TORRES) \$32.50
- #29 (slight creases o/w FINE, FRAZETTA cvr) \$55.00

INCREDIBLE SCIENCE FICTION

- #30 FINE \$30.00
- #31 FINE (WILL./KRENK.) \$35.00
- #32 FINE (WILL./KRENK.) \$35.00
- #33 VG-FINE \$27.50

HARVEY FLASH GORDON

Set of #1-4 all FINE-N.MINT The set \$100.00

HYPER MYSTERY #1

(an under-rated 1940 comic w/ nice stories & great cvr.) FINE+ \$50.00

SHOCK SUSPENSE #13

(as we all know, FRAZETTA'S only solo story for E.C.) FINE+ \$35.00

OTHER E.C.

VAULT OF HORROR #37 (Williamson) GOOD \$17.50

TALES FROM THE CRYPT #28 FINE \$20.00

HAUNT OF FEAR

- #10 FINE \$25.00
- #16 (crease on cvr) FINE- \$20.00
- #21 VG \$20.00
- #22 VG+ \$17.50
- #23 VG+ \$17.50
- #24 G-VG \$17.50
- #25 VG \$17.50

GHOST RIDER #1

(really A1-27, see ovrstr.) a Beautiful N.M.-MINT copy \$35.00

MISC. #1'S

- BOY DETECTIVE (Avon) Fine \$5.00
- ESCAPE FROM DEVIL'S ISLAND (Avon) VG \$7.50
- EERIE (Avon) FINE- \$7.50
- AMAZING ADVENTURES (Ziff Davis) FINE+ \$5.00
- SPACE PATROL (Ziff Davis) FINE+ \$5.00
- VOODOO (Farrell) FINE+ \$6.00
- WEB OF MYSTERY (Ace) FINE \$5.00
- MAN-O-MARS (Fiction House) VG-FINE \$5.00
- WEB OF EVIL (Quality) FINE \$5.00
- ROCKET KELLY NM \$6.00
- WEIRD ADVENTURES FINE- \$4.00
- CAPTAIN ROCKET FINE \$5.00
- "We must prepare for the invasion from Mars."

OF SPECIAL INTEREST in this ad are the MORE FUN'S. After collecting D.C. for about 14 years, we've gained a special respect for this most rare and elegant of D.C. titles. Those of you who own even one MORE FUN will testify to the special fascination that this great comic title holds for collectors. The beautiful and often esoteric art in the Dr. Fate and Spectre stories make it some of the best work done in the 40'S. No goldan age collection can be complete with-out at least one example of this title!

A FEW HELLO'S to Mr. and Mrs. Irving Bigman and Larry, Mr. and Mrs. Burrell Rowe, and Mr. and Mrs. Bruce Hamilton and Sommer.

WANTED- in VG or better: More Fun 2, 9, 13.
Adventure 2, 5, 17, 25.

in NM or better: More Fun 82,83,86-90,96,
98,100,102-105,107,108,
115-117,122-125,128,129.

ADVENTURE

- #26 (pc. out of spine and upper rt. hnd. corner gone, MAY 1938 has ad for Action no. 1 GOOD) \$20.00
- #55 (N.MINT) \$65.00
- #56 (N.MINT) \$65.00
- #88 (FINE) \$40.00

SHOWCASE #1

(hard to find in this condition) N.M.-MINT \$50.00

BASIL WOLVERTON

TESSIE THE TYPIST #9 VG \$7.50

JOURNEY INTO UNKNOWN WORLDS #7

(spine split o/w Fine, one of the most beautiful-incredible s.f. stories I've seen.) \$7.50

U.S.A. #2 (NICE ROCKMAN by B.W.) FINE+ \$150.00

CIRCUS #1 (BEAUTIFUL CONDITION copy of an extremely Rare, early B.W. art vehicle. If you've been into Wolverton for awhile you know how difficult it is to find this one at all, much less in great condition! 1938) N.MINT-MINT \$200.00

JOURNEY INTO MYSTERY

TALES TO ASTONISH

TALES OF SUSPENSE

The above are among the hardest to find MARVEL No. 1'S around and are all nice N.M.-MINT copies. T.O.S. #1 has Williamson, T.T.A. #1 has Jack Davis. \$60.00 @

MORE FUN

(Probably the hardest to get of all D.C. titles.)

- # 5 FAIR (RARE early New Fun Aug. 1935) \$25.00
- #35 (cover loose o/w VG+ Sept. 1938) \$20.00
- #56 (VG chip out of top cover, 2nd Dr. Fate, 1st Congo Bill) \$100.00
- #61 (split at bottom of spine o/w FINE-, Great Dr. Fate cover) \$75.00
- #65 (see overstreet for incredible Spectre cvr.) FINE+ \$87.50
- #66 (LARGE Spectre on cvr., chips on spine, stamped "sample copy" VG-FINE.) \$85.00
- #67 (ORIGON of Dr. Fate, slight chips on spine, Great Spectre cover & story FINE) \$110.00
- #68 (BEAUTIFUL Dr. Fate cover FINE-) \$80.00
- #69 (large Fate on cvr. excellent condition FINE-N.MINT) \$100.00
- #71 (1st Jonny Quick, another strikingly beautiful Fate cvr. FINE+) \$100.00
- #73 (1st Aquaman 1st Green Arrow, Dr. Fate cvr. FINE) \$100.00
- #75 (slight stain upper rt. and lft. margin o/w FINE-) \$65.00
- #97 (G.A. & Speedy cvr. GOOD-VG) \$15.00
- #99 (G.A. & Speedy cvr GOOD) \$15.00
- #111 (FINE) \$5.00
- #112 (FINE) \$5.00

TALES FROM THE CRYPT #20

(NICE FINE+ copy of a scarce E.C. 1st issue) \$57.50

Donald's Dilemma

is the title of this very colorful Disney one sheet featuring D.D. It has Donald sitting in the street dazed after being clobbered by a flower pot. Daisy is leaning against a telephone pole, assessing the damage to Donalds cerebrum she has a apparently caused. Nice detail of city in the background. Make a great den piece.

Unframed- \$100.00
framed- \$140.00

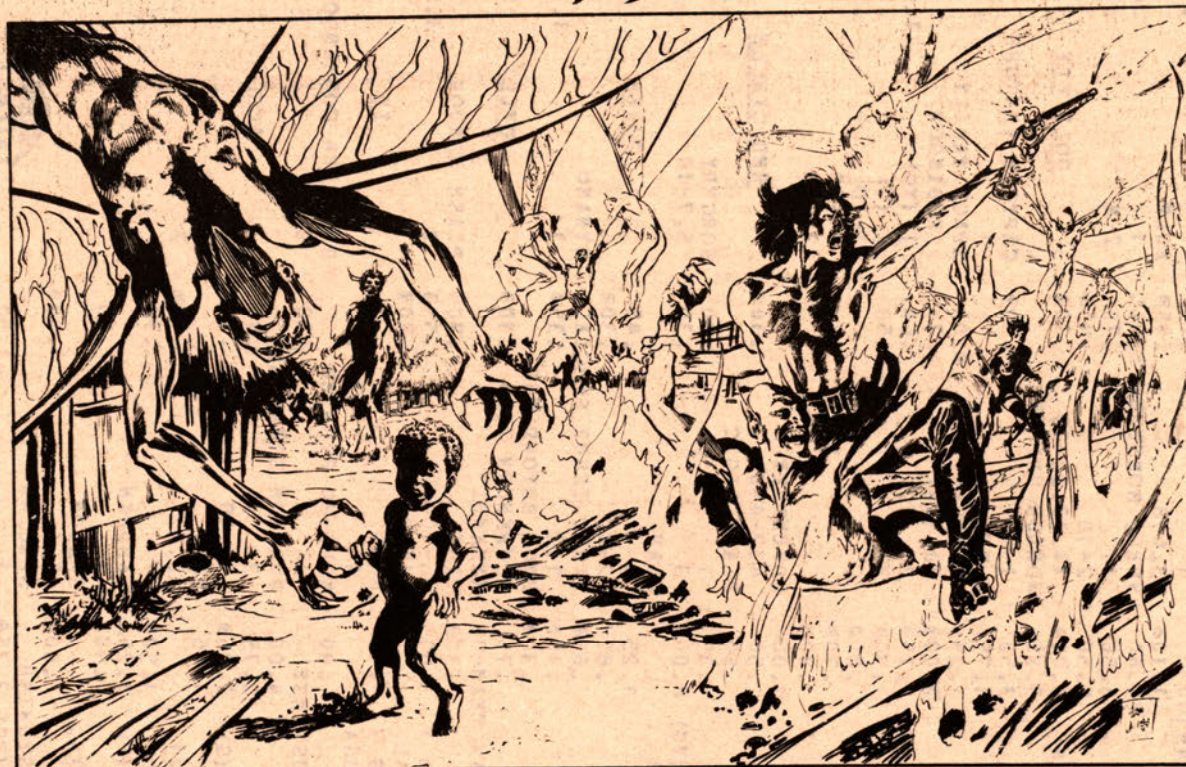
A **PLUG-** for a good mail order house: **PACIFIC COMICS**
If you havn't ordered anything from them yet, give them a try, they're excellent.

THE CARTER'S

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Albuquerque, N.M. 87109

REH: LONE STAR FICTIONEER 3

\$3.50



REH: LONE STAR FICTIONEER No. 3 is printed and ready for mailing (heard that somewhere before, hussor? Check out "Apologia" further into this ad.) So what's in it? you might ask. Well, pull up a chair and get comfortable. . .

The Writers: **ROBERT E. HOWARD**, the dean of the weird fiction authors, is represented quite well in the magazine dedicated to him and his creations with two *previously unpublished* adventures. "The Guns of Khartoum" is a spicy tale of intrigue set in the time of Chinese Gordon and the Maudi featuring swashbuckling action, nubile naked maidens, and filthy foreigners (as Flashman would have described them) while "The Brazen Peacock" is a story of satanic cults, treasures undreamed, blazing pistols, and ninja style assassins. Over 17,000 words of previously unpublished fiction by the creator of Conan, Kull, and Bran!

GLENN LORD, executor of the Howard estate, talks at length about REH, his properties, and what the future may hold for his creations in an in-depth interview that is sometimes scathing, sometimes non-committal, always informative. After all, who else is better equipped to talk about Howard and his work than Mr. Lord?

BYRON ROARK, REH:LSF's editor, gives his opinions of the "posthumous collaborators" with REH that is sure to curl the hair and make some ears burn. Honest criticism and observations that may seem like a breath of fresh air to those who grow tired of hearing how "everybody's stuff is great" whether it really is or not. "Vultures Over Cross Plains," the piece's title, sums it up.

ARNOLD FENNER, the magazine's publisher, discusses the *other* Howard fanzines in a casual manner that is more often than not straight forward in his criticism or praise of the efforts of others. With a title like "Agonies & Ecstasies" you get an idea as to what to expect.

THE ARTISTS:

HOWARD CHAYKIN: The Master of Adventure—this time around, Howie did the illustrations for the lead REH fiction, "Guns of Khartoum," in a style reminiscent of the gory pulp artists.

ALEX NINO: Surrealist Supreme—in this issue, Alex supplies two full-page illos that show why he has come to be a major talent in the comics media. Dynamic is this man's middle name.

WALTER SIMONSON: Those who have seen "Doctor Fate," "The Hyborean Age," and "The Manhunter" by Walt, need no further explanation of why he is included in our pages. The man is imagination incarnate.

STEVE FABIAN: Master of the Classic Technique—Fabian is said by many to be the new Virgil Finlay. An illustrator in the classic sense, Fabian turned in the inside front and back covers—superb.

ROY G. KRENKEL: The Dean of Historical Drama—Krenkel has long been an inspiration to younger artists in the field. With these new drawings, Roy proves that he still hasn't lost his magic touch. Poetry in pen & ink.

STEVE LEIALOHA: The inker of "Warlock" and "Howard the Duck" proves that he is a fascinating artist in his own right. A long-time fan artist, Steve comes to the fore—beautiful art by a rising young talent.

CRAIG RUSSELL: Prime mover of "War of the Worlds"—Craig shows that he is just as adept at Howardian illustration as he is at depicting slimy aliens.

TIM KIRK: Tim Kirk's abilities as an artist have been well-received by fandom in the past. . .and his off-beat humor is legend. The recipient of more "HUGO" awards than you can shake a stick at. . .Tim is represented by cartoons sure to make even the most jaded reader grin.

JESS JODLOMAN: Another Star Artist from the Philippines—Jess' work on various projects has been touted by many as containing elements of the early Frazetta. His illo here is proof of the claim.

ALAN WEISS: The portfolio in this issue is based on REH's classic Solomon Kane adventure "Wings in the Night"—as interpreted by Neal Adams' protege, Alan Weiss. Rending talons, the flapping of gigantic wings, and a Puritan fanatic gone mad; all come to life in this newly-commissioned folio for our pages. Why pay \$10 (or more) to someone else for a folio by the same artist, when it is here as a feature?

And we've not confined ourselves to just artistic renderings of REH's characters, either. In this issue you'll find "MURIELA," the second in our series of photographic portfolios.

THE MECHANICALS: Starting with this issue, we've upped the overall quality of our publication by 100%. The cover (a wrap-around scene by Alan Weiss) is reproduced in full color by Herb Arnold and Rich Corben. Inside, the magazine is professionally typeset—for reading ease and smooth design. This is a magazine meant for the purist, the collector, or the casual reader. Issues No. 1 & 2 are out of print, and are no longer available. ¼ of the print run of No. 3 has been sold out in advance, so don't delay—you'll be disappointed and miss out on a copy.

Price is \$3.50, postpaid, per copy. Order from REH:LONE STAR FICTIONEER, P.O. BOX 186, SHAWNEE MISSION, KANSAS 66201. Make all checks payable to Byron L. Roark.

APOLOGIA

A fair number of customers had some difficulty in obtaining their copies of our second issue and to them, this explanation is extended. After paying the window clerk at the P.O. to meter-stamp our parcels, he/they (we're unsure as to who is totally at fault) shoved well over 100 copies of REH:LSF No. 2 into a dark corner and forgot about them. We had no notion that anything was amiss until a concerned letter or two inquired as to where their copies were. And then the real shit started. How do you effectively argue with a clerk who gives you a stupid grin while telling you that you don't know what you're talking about despite the fact that you can see the packages in question gathering cobwebs and dust. Remember, these are the same people who think the term "Do Not Bend" means "Wad Up & Dispose." Anyway, we hope that everything has been settled and that there will be no hassles in the future. To those who stuck with us our sincerest thanks. To everyone else, give us a try. We won't let you down!

Send orders to: David Gray
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I'm selling my collection at what I hope are reasonable prices. Comics not otherwise marked are in fine or better condition with most NM-M.

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STRANGE TALES	4	.30	Annual 4 (VG)	1.25	.30a
TALES OF SUSPENSE	1	.75	Annual 5	1.50	.30a
TALES TO ASTONISH:	2, 3	.60a	Annual 6	.90	.30a
(see MARVEL)	4 (Conan)	3.25	Annual 7-10	.75a	.30a
	6, 7	.50a	Giant-Size 2-5	.60a	.30a
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COMICS INCLUDE "THIS SWORD IS MINE", A STORY CONCERNING THE POSSIBLE ORIGIN OF KING ARTHUR EXCALIBUR, AND MERLIN THE MAGICIAN BY ARTIST, MITCH SONODA.

ALSO A COMIC ENTITLED "CAPTAIN CANNIBAS", A STORY BY ME ABOUT AN UNKNOWN FREAK WHO GAINS SUPER POWERS BY THE SMOKING OF MARIJUANA.

DAVID YETTER WRITES A DOOMSDAY SHORT STORY ENTITLED "FIRE AS COLD AS ICE", AND A POEM SHORT WHICH AS OF YET HAS NO TITLE.

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I'LL WAKE UP ANY MOMENT NOW!

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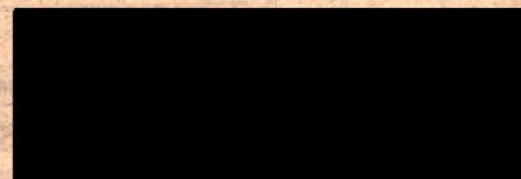
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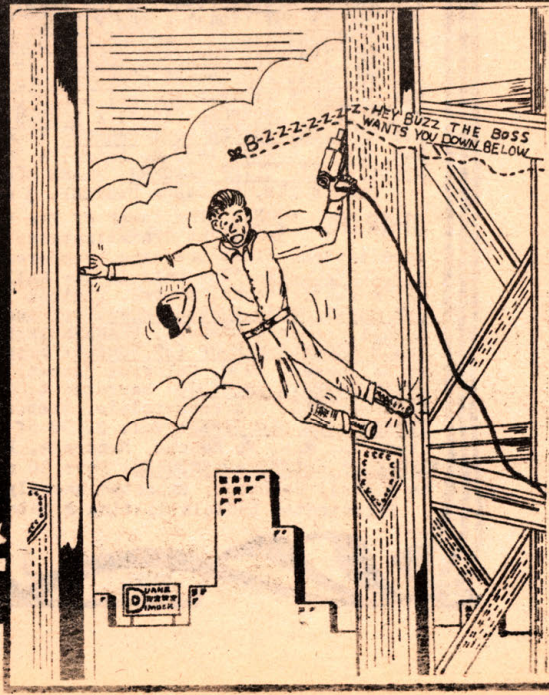
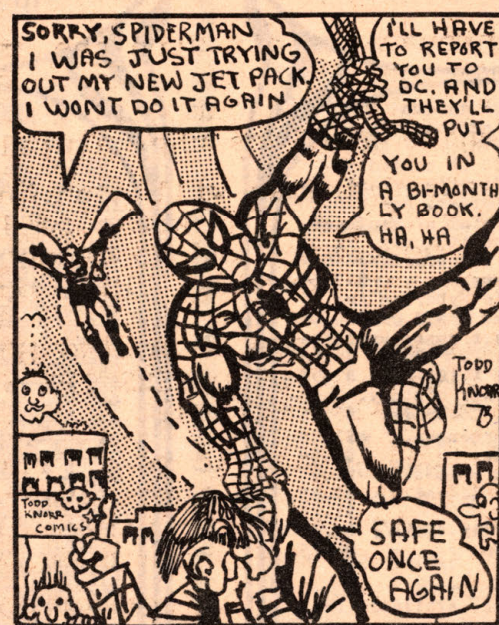
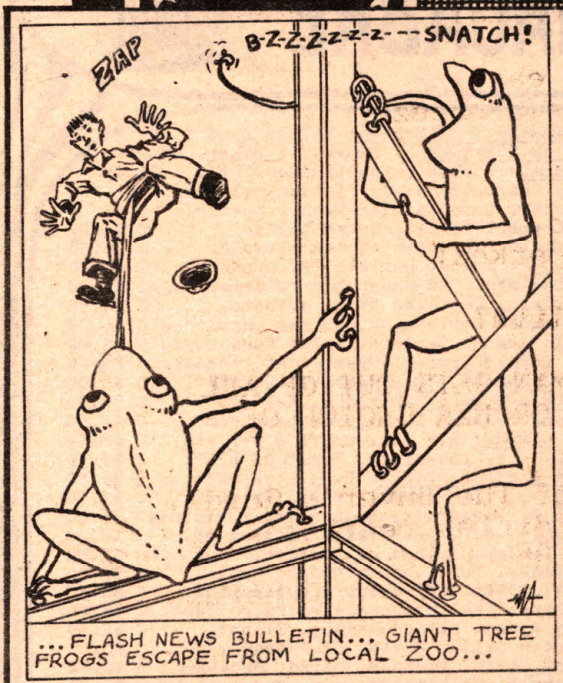
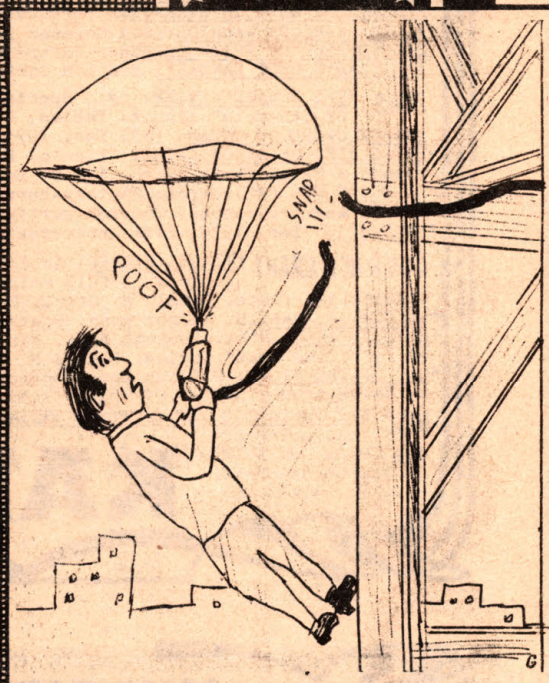
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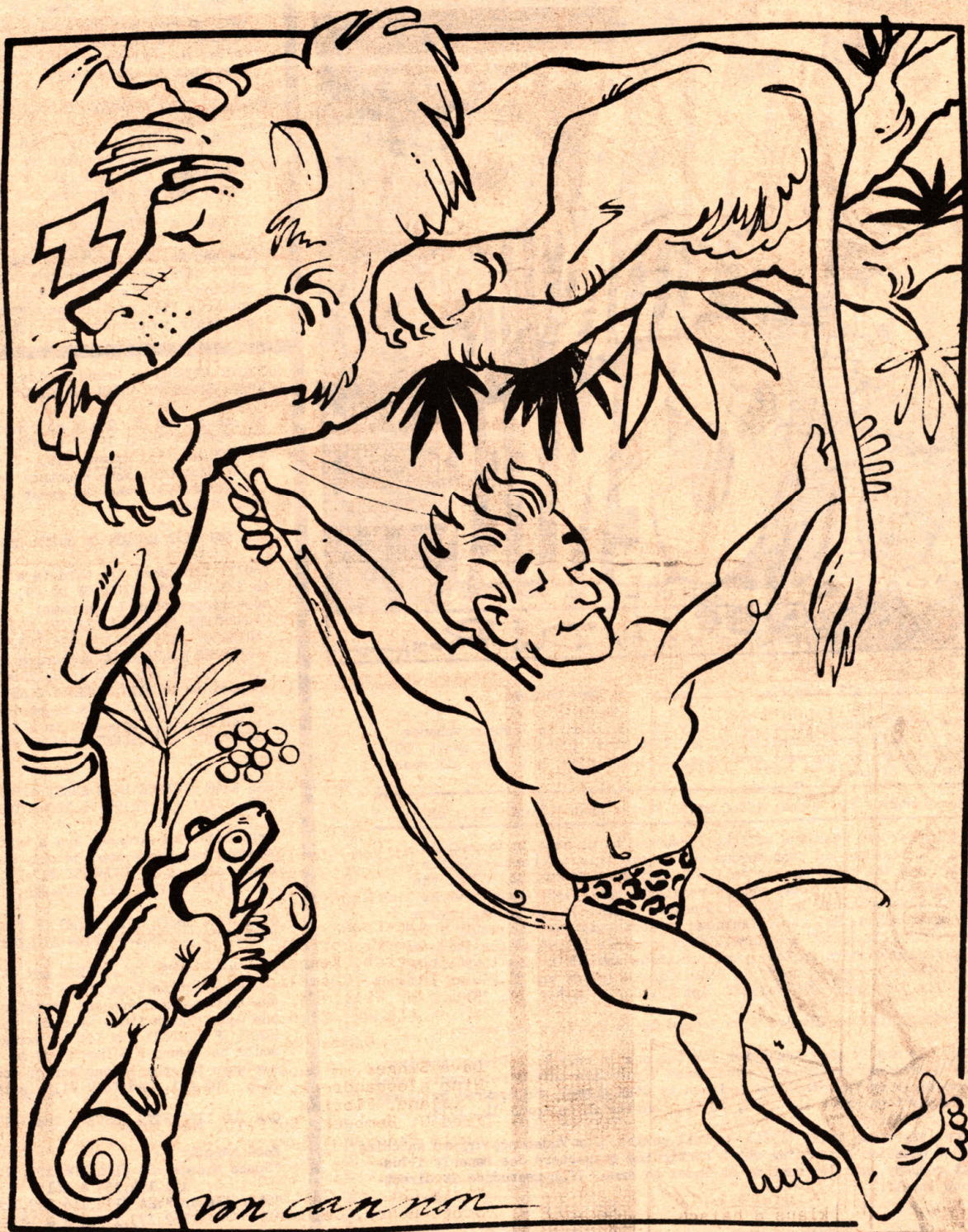
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THE T.B.G. CARTOON CONTEST!

by Bruce Hamilton



THE INTERSECTION OF APEMAN AND VINE CARTOON CONTEST

He flies through the air with the greatest of ease,
This daring young man, and he says, "It's a breeze
To travel all over without delay.

The jungle provides the natural way!"

Our self-assured apeman will soon become irked,
And so will the lion whose tail will be jerked!
The lizard's no wizard and so cannot give
The necessary warning. Will our apeman live?

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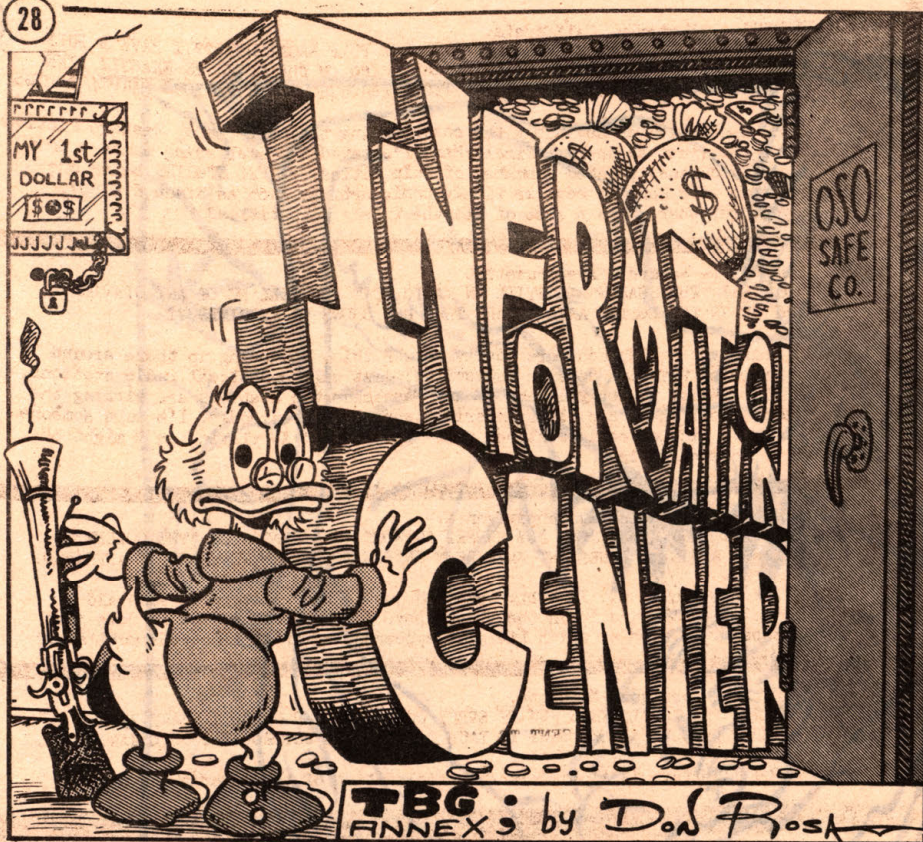
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CARTOON CONTEST RULES

1. All entries must be drawn in black ink on white paper. Any other color paper and drawings in pencil or colored ink cannot be used. The drawing must be EXACTLY FOUR INCHES WIDE BY FIVE INCHES HIGH. The piece of paper it is on may be larger. All lettering, if any, must be contained within the 4" by 5" dimensions.
2. None can be returned.
3. Please print your name and address CLEARLY on the back of each entry.
4. There is no limit to the number of solutions you may submit and all will be given equal consideration. The winner will be chosen primarily on the basis of originality.
5. Cartoons must reach the Cartoon Editor no later than the middle of the second week after you get your TBG with a new problem. The second appearance of the new problem is a reminder that you only have one week left for your entry to be received by the Cartoon Editor! The winner and eight others will be printed each month. Everyone is eligible to enter as often as they like.
6. Those wishing to submit problems are encouraged to do so, but a greater emphasis in this case will be placed on artistic skill. Problems ONLY are to be drawn six inches wide by 7 $\frac{1}{2}$ inches high.
7. Send all entries to:

CARTOON EDITOR
Bruce Hamilton
Box 998
Scottsdale, Arizona 85252

DEADLINE:
DECEMBER 20, 1975



I suppose you're all wondering why I called you here tonight...

No, it's not Inspector Queen, it's only lil' me, here to further enhance your acumen and titillate your risibilities, and like that. I obediently await TBG readers' queries concerning the vast whizz-bang field of comic art. Send all such questions to the TBG offices:

Information Center - TBG Annex; 15800 Rt. 84 North; East Moline, Ill.; 61244.

...at which point certain missives will be forwarded to me here in Louisville.

Once again I'd like to add that anyone who enjoys this Information Center - Annex should try out the main version in the ROCKET'S BLAST COMICCOLLECTOR, the biggest, slickest, oldest (15 years young) regularly published (every 6 weeks like clockwork) comic fan-magazine. In RBCC this column expands to 10 pages, covers comics, TV, movies, pulps, SF, etc., includes in-depth indices (currently WDC&S, "Night Stalker", "Lost in Space" & others), plus numerous illustrations (such as those possibly reprinted here in TBG). And for those who DON'T like this column, there's plenty other far better stuff in RBCC! Single issues are \$1.25; or 5-issues for \$5 -- from Jim Van Hise; 1011 Salzedo, Apt. #2; Coral Gables, FL; 33134.

ADDITIONS/CORRECTIONS to answers I've loused up in the last few weeks...

Dave Smith, the one 'n only archivist for the one 'n only Walt Disney Archives, noted the query I received on Disney's syndicated "True-Life Adventures" comic panel in TBG #99. Dave tells us the panel was written by Dick Huemer and drawn by George Wheeler from its start on March 14, 1955, to its conclusion on April 14, 1973.

The foremost expert on Atlas (1950s Marvel) comics, Jim Vadeboncoeur, was watching when I received a question concerning which continuing characters Joe Maneely illustrated for that company, and Jim sent me an index to same. I'll reproduce it directly from the note itself:

APACHE KID #11 (12/54)	7 page AK strip
BATTLE ACTION #5 (10/52)	2 Battle Brady stories - 13 pages
BLACK KNIGHT #1-3 only	
COMBAT KELLY #3-11 (52-53)	1 to 3 Combat Kelly strips per issue
THE GUNHAWK #12-15 (50-51)	2 to 3 Gunhawk strips per issue
GUNSMOKE WESTERN #53 (59)	5 page Ringo Kid strip
KID COLT #9 (5/50)	Cover, 2 Kid Colt strips (10 pages) + about 20 pages of inks
KID COLT #81 (11/58)	5 page Kid Colt strip
MATT SLADE, GUNFIGHTER #1	Cover, 2 Matt Slade strips (11 pages) + 2 MS strips with John Severin
NAVY ACTION #5-9 (1955)	1 Battleship Burke strip (6 pages) per issue
RINGO KID #1-5 (54-55)	3 Ringo Kid strips (18 pages) per issue
RINGO KID #17-21 (56-57)	4 Ringo Kid strips (19 pages) per issue
SPEED CARTER, SPACEMAN #1-3	3 Speed Carter strips (19 pages) per issue (53-54)
TEXAS KID #1-4 (1951)	3 Texas Kid strips (18 pages) per issue
TWO-GUN KID #40 (2/58)	1 T-G Kid strip (5 pages)
TWO-GUN KID #41-44 (58)	3 Two-Gun Kid strips (19 Pages) per issue
WHIP WILSON #9-11 (1950)	39, 29, and 18 pages of Maneely art, respectively
WILD WESTERN #15 (4/51)	5 page Gunhawk strip
WILD WESTERN #16 (6/51)	6 page Gunhawk strip
WILD WESTERN #35 (8/54)	5 page Two-Gun Kid strip
WILD WESTERN #38 (11/54)	6 page Ringo Kid strip
WILD WESTERN #40-45 (1955)	6 page Ringo Kid strip in each issue
WILD WESTERN #56 (7/57)	5 page Ringo Kid strip
WYATT EARP #1 (11/55)	3 Wyatt Earp stories (18 pages)
WYATT EARP #2 (1956)	5 page Wyatt Earp strip + 5 pages pencils only.
YELLOW CLAW #1 (10/56)	3 Yellow Claw strips (19 pages)
MARVIN THE MOUSE #1 (9/57)	3 page Dippy Duck strip
CARTOON KIDS #1 (1957)	23 pages of strips like: 'Willie the Wise-Guy', 'Little Zelda', and 'Dexter the Demon'.
WILD WESTERN #57 (1957)	5 page Ringo Kid strip.
MELVIN THE MONSTER #1 (6/56)	23 pages of 'Melvin the Monster' and 'Little Zelda'.
JUNGLE ACTION #1-4 (54-55)	6 page Lo-Zar Lord Of The Jungle strip per issue
JUNGLE TALES #2 (11/54)	6 page Cliff Mason White Hunter strip
JUNGLE TALES #4 (3/55)	6 page Cliff Mason White Hunter strip

And that's about it. Joe did many other Interior stories, but these are the only 'continuing' characters that he drew. (that I know of at the present time.) My current list of ATLAS comics with Maneely art (Interior and/or cover) is closing in on 650. I'd estimate that Jeff's chances of finding Maneely art in an ATLAS comic picked at Random are about one out of three.

Also in TBG #99 I received a question concerning hardback novels based on Roy Rogers' "exploits"; Larry Stout sent in this list of Roy's books plus some other "children's" novels of the same mid-50s period: (All by Whitman)-- Roy Rogers: "Trail of the Zeros", "Rimrod Renegades", "In the Enchanted Canyon", "The Brasada Bandits". Gene Autrey: "The Big Valley Grab", "The Golden Stallion". Tarzan: "In the Forbidden City", "City of Gold". Zane Grey: "Spirit of the Boarder", "The Last Trail". Red Ryder: "Adventure of Chimney Rock", "Gun-Smoke Gold".

Dale Johnson had asked if any microfilm firm had done any reprinting of old "Alley Oop" strips; Bob Andelman wrote in to say that the AMS Press offers a gigantic free poster of all the characters they have on microfilm (including Mr. Oop, the entire Marvel line & others). Write: AMS Press; 56th East 13th St.; New York, NY; 10003.

In speaking of the "TV issues" of TARZAN comics, I made the passing remark that they were all by Doug Wildey. Mark Evanier reminds me that this isn't true; there were 4 "TV issues" (#162, 165, 168 & 171) and only #162 was by Wildey (who also drew #179-187); TV issue #165 was by Dan Spigle and #168-171 were by Al Gioletti. This, class, was an example of one of my renowned Drastic Fubars which you will learn to know and love(?).

And to amend my art credits to the TARZAN issues just prior to DCs taking over the title, Mark mentions that #204 & 206 were Paul Norris solo efforts (Mike Royer having, as I'd said, inked Norris on #188-195, 197-201 & 203). Tony Spector inked Norris on #205. #196 was a solo Royer job and #202 was a Russ Manning reprint, as I'd said. So that's that! Now, how 'bout some FRESH queries!

CARL ORLAND -- Arlington, Virginia.

IN TBG #99 I SAW AN AD FOR 'EERIE' #1; I WAS UNDER THE OPINION THAT 'EERIE' #2 WAS THE FIRST OF THAT SERIES. WHEN DID WARREN PUBLISH #1, WHAT WAS IN IT, AND WHY HAS IT NOT BEEN MENTIONED BEFORE???

Well, this ad you saw might have been for Avon's EERIE #1 from 1947 or their #1 from 1951 or I.W.'s reprint #1 from circa 1960. Nonetheless, there WAS a #1 from Warren also! In September 1965, Warren published a limited edition EERIE #1 and distributed it only in a few key areas presumably in order to establish a quick

copyright on this oft-used title. I've give an eye-tooth or two to get ahold' of a copy of this rare item, but I understand it was "small-size", 35¢, had a Jack Davis cover, and its entire contents were reprinted in early issues of EERIE #2 onward. You can see a cover repro of EERIE #1 on page 170 of the current Price Guide, as well as an idea of its current "value", but be assured that this is one item that IS truly RARE!

WHO DID THE ARTWORK FOR THE HARVEY "SPYMAN" SERIES???

SPYMAN ran 3 issues: #1 (Sept. '66) to #3 (Feb. '67), and each issue was by a different art team. #1 appears to me to be slightly George Tuska, while #2 seems a bit Dick Ayers; #3 looks like I'm in trouble. Incidentally, the design for this and other Harvey heroes was by one Jim Steranko.

IS THERE A 'SUPER COPS' #2 FROM RED CIRCLE PUBLICATIONS???

Yes and No (Why don't you explain that Don.) Why certainly! There was no #2 issue, but I have two ever-so-slightly different editions of #1. The cover of the first edition showed no price, date, serial # or distribution symbol - while all these precious lil' goodies were shown on the cover of the 2nd printing of #1 (my, that's certainly interesting, Don), why thank you.

RAYMOND JOHNSON -- Grand Rapids, MI.

WHAT ISSUES OF 'STAR SPANGLED' OR OTHER MAGS, FEATURED ROBOTMAN???

Robotman (and his later companion Robbie the robot-dog) were featured in STAR SPANGLED #7 (April 1942) to #82 (July '48) and then a hop to DETECTIVE #138 (Aug. '48) to 202 (Dec. '53) except #155. There was also a reprint Robotman strip in the 2nd DAISY HANDBOOK. Some Robotman artists included C. Winter ('43), John Daly ('43), Joe Certa ('52-'53), and the great Jimmy Thompson ('43-'49); one writer was the late Otto Binder.

CAN YOU LIST LEGION OF SUPER-HEROES GUEST APPEARANCES IN SUPERMAN "FAMILY" MAGS?

You'll find what I'm told is a "ridiculously complete" Legion of Super-Heroes index in THE AMAZING WORLD OF DC #9, but in the meantime here is a list of ALL the Legion's appearances that I can name:

ADVENTURE #247, 267, 282, 290, 293, 300-380; ACTION #267, 276, 287, 377-390; SUPERBOY #125, 172, 173, 176, 183, 184, 188, 190, 191, 195, 197-date; JIMMY OLSEN #72 & 76; SUPERMAN #117 (adult Legion) & ANNUAL #4 (special feature); Also: Mon-El appeared in SUPERBOY #89 and Ultra-Boy in #98, while alien duplicates popped up in #117. JIMMY OLSEN #77 had Jimmy as Colossal Boy, #99 had James as Sun Boy, Element Lad & Lightning Lad. Legion reprints appeared in 4 issues of there OWN title, plus ADVENTURE #403, SUPERBOY #147, and SECRET ORIGINS #6. Now...what all have I missed? Hm?

HAS ADAM STRANGE MADE GUEST APPEARANCES IN ANY MAGAZINES OTHER THAN 'BRAVE & BOLD' #90, 'JIA' #17, 24, 95-98, 120 & 121 AND 'HAWKMAN' #18 & 19???

Erg. Guest appearances are a tuff item to come up with on the spur of the proverbial moment; but those are the only Adam Strange appearances I know of besides his regular features in SHOWCASE #17-19, MYSTERY IN SPACE #53-100 & 102 and the reprints in STRANGE ADVENTURES #217-244.

WITH WHAT ISSUE DID 'TALES OF THE UNEXPECTED', 'HOUSE OF MYSTERY' & 'HOUSE OF SECRETS' CHANGE TO SCIENCE-FICTION STORIES???

Well now, HOUSE OF SECRETS and TALES OF THE UNEXPECTED leaned quite heavily on science-fiction from their first issues. However, HOUSE OF MYSTERY sprang up during the horror-comic era and therefore dwelt on spooky junk up till the famous Month of the Code (March 1955) when the Comics Code Authority came upon the scene. After this, HOUSE OF MYSTERY saw fit to swing slowly towards SF and away from scary stuff (this would be around #35 (March '55) and thereafter). These titles snapped back to their former ways for the second horror-comic era (which seems to be now waning) with HOM #174, HOS #81, and TotU #115 (with the disappearance of Johnny Perill).

CAN YOU LIST WITH ISSUE # THE VARIOUS SERIES THAT APPEARED IN 'STRANGE ADVENTURES'???

Most happily --

"Space Museum": SA #104-106, 109, 112, 115, 118, 121, 124, 127, 130, 133, 136, 139, 142, 145, 148, 151, 154, 157 & 161.
"Star Hawks": SA #114, 116, 119, 122, 125, 128, 131, 134, 137, 140, 143, 146, 149, 152, 155, 158, 162, 173, 179, 182 & 185.
"Atomic Knights": SA #117, 120, 123, 126, 129, 132, 135, 138, 141, 144, 147, 150, 153, 156 & 160.
"Star Rovers": SA #159 & 163. "Immortal Man": SA #177, 185, 190 & 198.
"Animal Man": #180, 184, 190, 195, 201. "Enchantress": SA #187, 191 & 200.
"Split Man": SA #166 & 203. "Deadman": SA #205-216.
and the swan-song -- Adam Strange reprints: SA #217-244.

CAN YOU GIVE ME ANY INFORMATION ON THE "LARS OF MARS" STRIP THAT DC RAN IN 'ALL AMERICAN COMICS'???

I sure can't! I've never heard of it. Might you be thinking of Ziff Davis' "Lars of Mars"? This space-hero appeared in two issues of his own title, #10 & 11 in May & Aug. '51, with art by a new-comer named Murphy Anderson.

CAN YOU LIST ALL OF THE SCIENCE-FICTION STORIES THAT HAVE APPEARED IN ANY BLACK & WHITE MAGAZINES FROM WARREN, MARVEL, SKYWALD, ETC., ETC.???

Gah!!!

IN 'ACTION' #127, INTRODUCING "TOMMY TOMORROW", IT SPEAKS OF PRIOR APPEARANCES IN DC'S 'REAL FACT' COMICS. CAN YOU LIST THESE FOR ME???

Y'got me again! I am undone.



STEVE WOODSIDE -- St. Louis, Mo.

OF THE KRAZY KAT COMICS PUT OUT BY DELL & GOLD KEY, ARE ANY BY GEORGE HERRIMAN???

There was KRAZY KAT #1-5 (1951) and KRAZY KAT/4 COLOR #454, 504, 548, 619 & 696 as well as a #1 & 2 from Gold Key in 1964...but none of these were by Mr. Herriman who was already long dead...

HAS JACK KIRBY EVER DONE A SERIES COMPLETELY BY HIMSELF???

THIS would require me to have a set of everything Kirby's ever done - which ah don't. However, I think the closest Jack ever came to such a solo stunt was his most recent DC work, which was allus inked by some other artisan. But while I await someone to write in & prove me wrong, here's a list of material that Kirby has worked on... First let's say that Jack's REALLY & TRULY name is Jack Kurtzberg, and he used such pseudonyms as Fred Sande, Michael Griffith, Jack Curtiss, Floyd Kelly, Lance Kirby, Curt Davis, and of course his most famous pen-name Jack Kirby. In the late 30s, Jack worked at the Fleischer cartoon studios (on Popeye & Betty Boop), did pulp art, editorial cartoons, and tried syndicated strips such as "Black Buccaneer", "Socks the Seadog", "Abdul Jones", "Cyclone Burke", "Lone Rider", "Blue Beetle" plus "Skymasters" with Wally Wood in 1957-59. Here are some other general comic-book credits:

FICTION HOUSE: (1938) Wilton of the West, Diary of Dr. Maywood, Count of Monte Cristo. FOX (1939): Wings Turner, Cosmic Carson. TEM (1940): Solar Legion. NOVELTY (140). FAWCETT (1941): Capt. Marvel, Mr. Scarlet. WORTH (1940): a CHAMPION cover. Blue Bolt. MARVEL (1940-42): Comet Pierce, Marvel Boy, Vision, Mercury, Capt. Daring, Black Marvel, Hurricane, Red Raven, Tuk, Father Time, Fiery Mask, Capt. America; (1956-57): Yellow

Claw, Black Rider, weird stuff; (1959-1971): just about everything under the sun.
DC (1942-48): Boy Commandos, Newsboy Legion & Guardian, Sandman, Manhunter; (1957-60):
Rip Hunter, Challengers, Green Arrow, scary junk; (1971-75): Mr. Miracle, Jimmy Olsen,
New Gods, Forever People, Demon, Kamandi, Sandman, Omac, a few odds n' ends.
HARVEY (1946): Stuntman, Boy Explorers, Duke of Broadway; (1951-55): Boys' Ranch, Capt. 3D.
PRIZE (1947-55): Fighting American, Charlie Chan, lotsa' horror, love & crime junk.
HILLMAN (1947-48): Flying Fool, MY DATE (first love comic). ARCHIE (1959): Pvt.
MAINLINE (1954-55): war, love, crime, and cowboy (BULLSEYE). Strong, The Fly.
GILBERTON (1961): CLASSICS ILLUSTRATED #35 (Last Days of Pompeii). special issues. (when)

DAN CAMPBELL -- Salem, Oregon.
IN TBG #99 YOU STATED "NO MATTER WHAT RICHARD SCHICKEL SAYS IN HIS ICONOCLASTIC
"THE DISNEY VERSION". WELL, WHAT DOES HE SAY???

Richard Schickel is supposedly a recognized film authority whose few books on the sub-
ject are laden with glaring errors. His "The Disney Version" on the life & work of
Walt Disney is simply a cruel study in propaganda seemingly written by an envious su-
per-killjoy, a true Scrooge (Ebeneszer, not McDuck) who delights in shattering any joy
he sees in the world. In "TDV", Schickel takes perfectly innocuous Disney stories and
twists them to make Disney personally look bad, making every attribute a fault. F'in-
stance, if a Jewish character appears, Walt becomes an anti-semitic fascist. If a char-
acter is spanked during a cartoon, this proves Disney's "classic derriere-assault per-
versity". When Schickel must admit that Walt sought to only have his characters licensed
to top-quality merchandisers, he must add "but toys remain JUNK by any intelligent stan-
dards" and even makes a slur against Walt's "retail-clerk's mistake" thereby "proving"
his point. Naturally Disney was in business to make money...but Schickel somehow missed
the point that, along the way, Walt entertained countless millions for 50 years with
top-quality productions. "Film Fan Monthly" states, "assumptions, immundos, distortions
and half-truths are blended together to become the purest example of McCarthyism since
the late senator's demise". I am more than slightly disturbed by the thought of this
book sitting on library shelves across the country, and someday some mis-informed read-
er might assume Schickel knew what he was talking about.

ALSO IN TBG #99 IT STATES THAT THERE ARE NO PHOTOS OR TOURS ALLOWED IN THE DISNEY
STUDIOS. WHY NOT???

Well, even though Disney Productions produce jolly films of charming child-like inno-
cence, we might tend to forget that this is still a mammoth multi-million \$\$\$ corpora-
tion, subject to all the corporate security and "big-business" attitudes as any other
large company. Unfortunately, their attitude against letting "fandom" make use of Dis-
ney work even in a reverent scholarly manner seems to be "Eh...why should we bother?"
The only thing that saves ME from being sued for my masthead subject is the simple fact
that the Disney lawyers will most likely never see it! It's sad, but that's business.

IS ANYTHING NEW BEING PUBLISHED FOR DISNEY EXCEPT THE REPRINT COMICS & STRIPS???

I'm not sure if I understand you. Many Gold Key comics are mostly reprints (WDC&S,
UNCLE SCROOGE, etc.) but the majority are all new material (SCAMP, CHIP N' DALE, JR.
WOODCHUCKS, etc.), as well as all the newspaper strips.

JOHN ROEMER -- Parkton, Maryland.
I'M TOTALLY MYSTIFIED WHEN IT COMES TO TERMS USED FOR COMIC STRIP COLLECTING. WHAT DO
ADS MEAN WHEN THEY USE FRACTIONS OR SAY "FULL", "ODD", "DOLLS", "DUPES", OR "TABS"???

Now I've never collected strips in my life, but I can figure these terms out through
simple common sense! "Full" is a description of the strip dealer's prices; "odd" is a
reference to comic-art collectors in general; "dolls" are small-scale human figures
that little girls persecute in effigy; "tabs" are sugar-free dietary soft drinks; &
"dupes" are people who believe what I say when I start making asinine jokes like this!
On the other hand, I checked with Jerry & Mike of Menomonee Falls who tell me:
"Full" pages are pages from newspapers that ran the strip full-size, twice up from
tabloid, usually with its proper companion feature ("Sappo" with "Thimble Theater",
"Medieval Castle" with "Prince Valiant", etc.); "odd" refers to a strip (usually a
Sunday) that was rearranged into an unusual shape to accommodate an infringing ad on
the same page; "dolls" refer to the paper dolls that many strips of the '30s & '40s
featured (from "Brenda Starr" right to "Flash Gordon"); "dupes" are like xeroxed or
duplicated strips copied to fill out a series put up for sale in a lot; "tab" is
short for tabloid, meaning a full-page strip, NY NEWS size; and fractions refer to
Sunday strips which occupy a 1/2 tabloid page, or 1/4 tab, or like dat.

BRIAN NELSON -- Moline, Illinois.
IN A RECENT 'TOR' REPRINT DC COMIC BY KUBERT, THE WORK HAS A STRONG SIMILARITY TO
STEVE DITKO ART. DID KUBERT & DITKO EVER COLLABORATE ON THESE, OR WORK AS A TEAM AT
ANY STAGE IN THEIR CAREERS???

I've never read any remark anywhere that makes any mention of Kubert or Ditko (two
of my top favorites) ever working together; nonetheless, I am convinced that they
did do so at some point in their careers. Those TOR issues were originally printed
by St. John in the early '50s...and I have a number of their horror comics with Joe
Kubert strips. Most of these stories have panels in them which reek of Ditko, and if
considered apart from the rest of the Kubert strip, I could swear on a stack of Mr.
A cards that they were pure Ditko. And yet I have no hard facts to prove anything.

GERARD DUGAIS -- Corona-Elmhurst, New York.
CAN YOU TELL ME THE PUBLISHER OF A CERTAIN LINE OF COMICS AND WHETHER OR NOT THEY'RE
STILL IN BUSINESS? I RECALL THEM DURING THE EARLY '60s; I ONLY SAW THEM ON SALE IN
SECOND-HAND STORES; THEY DIDN'T CARRY THE COMICS CODE SEAL ALTHOUGH THE STORIES DEALT
WITH SUPER-HEROES, HORROR, CRIME, ETC.; THEY USUALLY HAD VERY EXCITING COVERS WHICH
99% OF THE TIME HAD NOTHING TO DO WITH THE INTERIORS.

These were apparently the I.W./Super comics which were sold in grocery stores, candy
shops, etc. during 1959-1964 (earlier issues went under the I.W. banner, while the
'63-'64 series called themselves Super comics. These comics were ALL REPRINT, and
reissued all sorts of comic strips that had originally been published anytime from
1940 to 1960 by such companies as Quality, Fiction House, Novelty, M.E., Avon, Atlas,
Fox, Farrell, Toby, St. John, Prize, Dynamic and even E.C., among others. Some I.W./Super
titles that you might have bought were DOLLMAN, THE SPIRIT, PLASTIC MAN, PLANET,
HUMAN FIX, STRANGE PLANETS, STRANGE MYSTERIES, DANGER, EERIE, JUNGLE, DARING, POLICE
TRAP, FOXHOLE, GUNFIGHTERS, SPACE DETECTIVE, MYSTERY TALES, and many others, ALL re-
issues. One odd fact about the series is that the publishers had a preference for only
certain issue numbers. I.W.'s titles rarely ran any issues other than #1,2,7-9; and Su-
per only printed #'s 10-12,15-18. The Company very seldom used the #'s 3-6 or 13 or 14.
Shameless discrimination. Those flashy covers WERE new illustrations for these reprint
comics, and more often than not were done by Ross Andru/Mike Esposito.

JIM MILLAWAY -- Tulsa, Oklahoma.
COULD YOU TELL ME WHERE MARVEL EXPLAINS NICK FURY'S APPARENT DEATH IN 'NICK FURY,
AGENT OF SHIELD' #15??? THE MAGAZINE WENT TO REPRINTS AFTER THAT & LEFT FURY FANS HANGING.

Sure. That series on the Scorpio assassin who "killed" Nick Fury was continued to
AVENGERS #72! I'll let you dig up that copy to read, and I won't spoil your fun by tell-
ing you that it was simply another of that plethora of "life model decoys" that was
destroyed, and not ol' Nick himself. That's the kinda' guy I am.



BILL WESTPHAL -- Monterey, California.
DO YOU KNOW IF TIMELY COMICS EVER PUBLISHED ANY PULP MAGAZINES??? I HAVE A PULP
TITLED 'MARVEL STORIES' AND THE STYLE OF LETTERING ON THE COVER IS EXACTLY LIKE
'MARVEL MYSTERY' COMICS. ALSO THERE ARE PLUGS THROUGHOUT FOR VARIOUS MARVEL COMICS.

As you can see, this was obviously the case. During the early '40s, Western Fiction
Publishing Co. (just another of Timely/Marvel's tax-dodge publishing names - they
had literally dozens) printed a number of pulp titles, MARVEL STORIES being one.
Illustrations were done by regular Timely comic artists such as Simon & Kirby.
Does anyone out there have a list of all the Timely pulp titles?

LARRY GIANNOTTI -- Woburn, Massachusetts.
I'VE HEARD THAT "THE SHADOW" IS STILL ON RADIO. CAN YOU TELL ME OF ANY STATIONS
THAT CARRY IT IN THE BOSTON AREA??? ARE THEY NEW SHOWS OR REPRINTS???

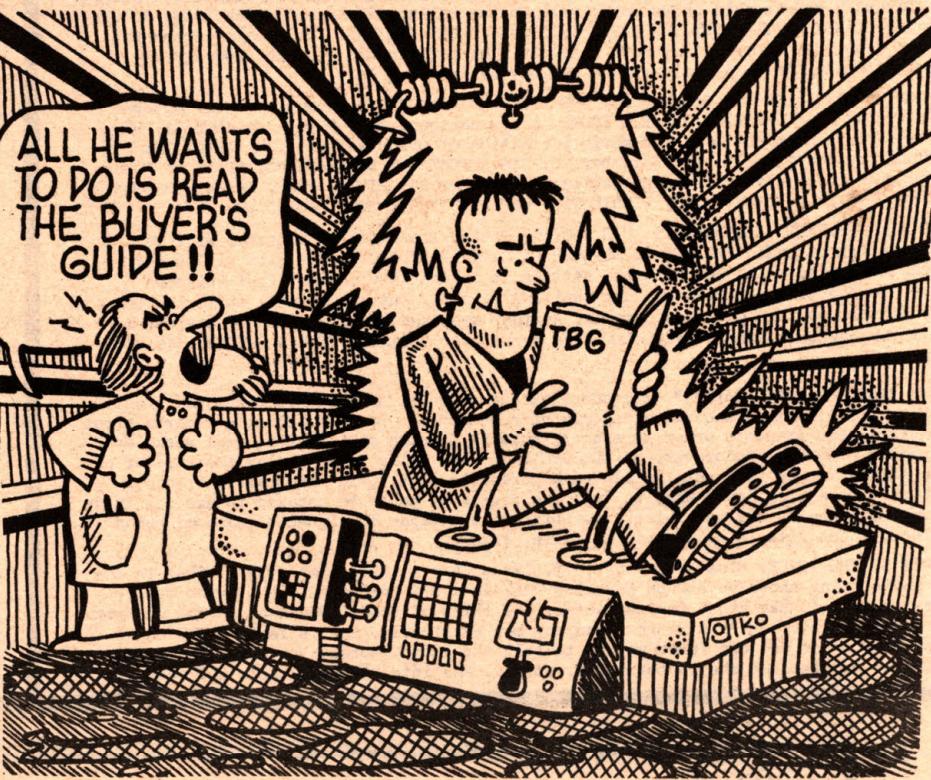
I should think you could much more easily answer this, you being up there around
Boston & me being way down here in Louisville! Just call some local radio stations,
and they'll be happy to let you know if any Massachusetts stations are airing the
Shadow radio show. These are old transcripts and not new episodes. I'm sure someone
out there has a list of radio stations that "The Shadow" is playing on & might be
swell enuff to send it in.

ELI ROSENBAUM -- Philadelphia, Pennsylvania.
DO YOU KNOW ANYTHING ABOUT SOME JOE KUBERT ARTWORK ON A CHARACTER "THE GOLEM"???
I RECENTLY SAW A SINGLE PANEL BUT HAVE BEEN UNABLE TO DETERMINE WHERE IT APPEARED.

Hm. That's a new one on me. Possibly this was just a single story in some old
horror comic? I could find it in the stacks here if you could narrow it down just
a tad if possible...such as which title it appeared in, or at least the publisher.

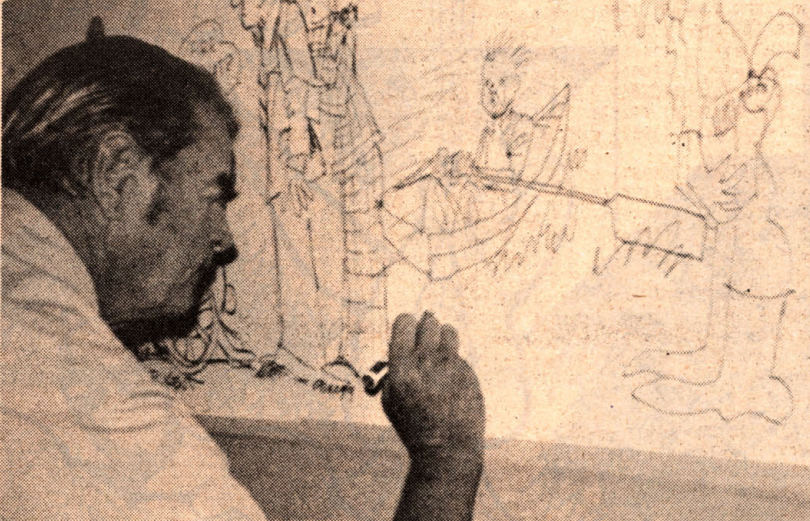
WAYNE DE VETTE -- Muskegon, Michigan.
I NEED TO KNOW THE TOTAL PRESS RUN OF EVERY COMIC PRINTED UP TO JANUARY 1974,
AND THE NUMBER OF COMIC BOOKS SENT TO EACH CITY IN THE UNITED STATES TO JAN. 1974.

Iyyyyeeaaahh. I believe it is time to end this edition of the Information Center...



Mel Graff Dies

MEL GRAFF, longtime cartoonist, died on Saturday, November 1 following a
heart attack. Mr. Graff started out in comic strips with THE ADVENTURES
OF PATSY in 1934, then worked as artist on SECRET AGENT X-9 from 1940 to
1960, and was a ghost artist on CAPTAIN EASY. In 1938, before teaming up
with Joe Schuster, Mr. Jerry Siegel approached Mel Graff to draw Superman,
but he declined. Mel Graff was recently a guest at ORLANDO-CON (where
these photos were taken, courtesy of Charlie Roberts).



BELOW: MEL GRAFF WITH HARVEY KURTZMAN AT ORLANDO-CON 1975.



Below is a photo of Mel Graff and Harvey Kurtzman at Orlando-Con 1975. The photo is a black and white photograph of Mel Graff and Harvey Kurtzman at Orlando-Con 1975. The photo is a black and white photograph of Mel Graff and Harvey Kurtzman at Orlando-Con 1975.

EDIA report

by david mcdonnell

spin-off of SANFORD AND SON starring Whitman Mayo; and THE COP AND THE KID starring Charles Durning as a bachelor cop awarded custody of a black orphan. CBS is seriously thinking of picking up *FAY* as a new mid-season replacement on its network. In ratings trouble on CBS are *THREE FOR THE ROAD* (which is only being seen on 80% of CBS' many affiliates anyhow), *JOE AND SONS*, *BIG EDDIE*, and *BEACON HILL*. CBS will not be cancelling the latter at least until next Spring. Stronger scripts have been ordered and recent segments of the show are regarded as better qualitywise than the first episodes.

CBS, however, has cancelled *KATE MCSHANE*. It will be replaced by *THE BLUE KNIGHT* starring George Kennedy. CBS has very high regards for two family-hour type series pilots (both of which are 60 minutes long): *SARAH* (from Universal) in which a young school teacher moves west in the 1880's; and *YOUNG PIONEERS*, about a married teen-age couple who leave an Iowa farm after the Civil War to homestead in the Dakotas.

NBC has also cancelled *THE FAMILY HOLVAK* and *THE INVISIBLE MAN*. Replacements have not been set at this time. However, 2 hour Disney movies will air Sundays from 7-9 pm starting October 26th until a new series replacement is found. NBC still has three series in relative ratings trouble: *POLICE STORY*, *MEDICAL STORY*, and *MOVIN' ON*.

ABC has not, at this time, announced any cancellations. In ratings trouble are: *THAT'S MY MAMA*, *BARBARY COAST*, *HOWARD COSELL*, and *MOBILE ONE*. ABC plans to keep *SWISS FAMILY ROBINSON* on the air, despite a rather checkered ratings slate. *HOWARD COSELL* has not been doing well, but ABC supposedly has a contract for 20 weeks' worth of shows. NBC's replacement for *THE INVISIBLE MAN* will be *RICH LITTLE* (a variety show starring guess who) starting in January. NBC is also switching time spots between *POLICE STORY* and *POLICE WOMAN* effective November 4 and 7 respectively.

Effective November 3, *THE PRICE IS RIGHT* will become an hour game show, TV's very first one, at 10:30-11 on CBS. *GAMBIT* will move to 10:00 am. *GIVE 'N' TAKE*, a new game show, will debut from 4-4:30 pm. *MUSICAL CHAIRS* has been cancelled. All this activity at CBS is attributable to the fact NBC has superseded CBS as "Number One" in daytime programming ratings for the past three months. NBC's new status is the result of excellent ratings for its two hour-long soap operas, *DAYS OF OUR LIVES* and *ANOTHER WORLD*. Prime-time ratingswise, the averages are very close with CBS #1, ABC #2, & NBC #3.

Saturday morning kid shows doing well in the ratings include: *SHAZAM!*, *ISIS*, *RETURN TO THE PLANET OF THE APES*, *THE LOST SAUCER*, and *GHOST BUSTERS*. The Oscars ceremonial award show will be broadcast next March 29. The Captain and Tennille have already signed to star in an ABC mis-summer variety series next July.

UPCOMING SPECIALS**** October 26: *THE MISSILES OF OCTOBER* repeat 9 pm-12. October 28: *YOU'RE A GOOD SPORT*, *CHARLIE BROWN*, a new cartoon, 8:30-9 pm. October 31: *WE INTERRUPT THIS BROADCAST!*, the movie recreation of Orson Welles' *THE WAR OF THE WORLDS* broadcast, 9-11 pm. November 20: *CBS REPORTS: THE ASSASSINS*, first of 3 news inquiries into political assassinations. November 27: *LIVING FREE*, sequel to *BORN FREE*, 8-10 pm. November 28: *WINNIE THE POOH AND TIGGER TOO*, 8-8:30 pm.

CAPTAIN MIDNIGHT RETURNS!!!! U.S.B.C. (the Better Broadcasting Company) will be syndicating on radio *THE NEW ADVENTURES OF CAPTAIN MIDNIGHT*. The firm will bring back the series with new scripts, setting it in the 1970's. The first episodes have already been scripted and are awaiting release, but the firm is still looking for writers to turn out more scripts. Another proposed radio syndicated series, a sf anthology that was to be distributed by Procter & Gamble, *THE X FACTOR*, has been scrapped.

DUNE DIRECTOR DUMPS DALI*** Salvador Dali has been fired from his first movie acting job by his director, who was allegedly offended by the Spanish artist's remarks about Generalissimo Franco's order to execute several Spanish militants several weeks ago. Director Alexander Jodorowsky (of *EL TOPO* fame) was using Dali to play the emperor of the galaxy in the film version of Frank Herbert's *DUNE*. Dali had praised Franco's actions, prompting Jodorowsky to tell the press: "I would be ashamed to use now in my work a man who in his masochistic exhibitionism demands the ignoble death of human beings." The film is being shot in Paris, France.

QUOTE OF THE ISSUE: Miss U.S.A. of 1973, Lynda Carter, will play *WONDER WOMAN* in the TV movie being shown on ABC on November 7th. In a UPI interview with Vernon Scott, she had this to say about the character: "I think of *Wonder Woman* as a real champion of the feminists. She's stronger than any man physically. She is fast, flies in an invisible plane and can force anyone to tell the truth. *Wonder Woman* is good for the feminine ego because she is beautiful, strong, and intelligent. She's not competi-

HITS AND MISSES*****

As deadline time fast approaches (will he miss it or not, folks?), the number of TV series is diminishing. *FAY* and *THE MONTEFUSCOS* have been cancelled. They will be replaced on NBC by *GRADY*

tive with other women. She isn't a threat to them. I think she gives women a better self-image. If we do become a series, I hope the producers will include some of *Wonder Woman*'s friends...a fat one perhaps, a less attractive woman and a more beautiful one. That way we can demonstrate that beauty is a relative quality. The only thing that matters is how beautiful a woman is inside."

CLARIFICATION***** Editorially speaking here. Several columns ago, I reported erroneously that Jackson Bostwick was no longer appearing in *SHAZAM* as Captain Marvel due to a contractual dispute involving more money. This report was based on apparently inaccurate information forwarded to me by a correspondent. My apologies to Mr. Bostwick for any inconvenience or discomfort the report caused him. Also my thanks to Mr. Bostwick, Alan Light, and Murray Bischoff for pointing out my error.

NEW H.G. WELLS' PROJECTS ABOUND**** Sandy Howard (whose most recent sf flick is *THE DEVIL'S RAIN*) will produce a new movie version of Wells' *THE ISLAND OF DR. MOREAU* with script by Richard Alan Simmons...Work has begun on a new rock musical version of Wells' *THE WAR OF THE WORLDS*. Jeff Wayne is doing the musical...Ralph Bakshi has begun work on his newest full-length animated feature, *WAR WIZARDS*, a science fiction oriented satire...Production begins on *THE EXORCIST PART II* in January...Other very interesting film projects in production: *ROBIN AND MARIAN* (Robin Hood in his old age); *SINBAD AND THE EYE OF THE TIGER*; *THE FRONT* (a serious film about blacklisting with Woody Allen and Zero Mostel); *LOGAN'S RUN*; *WON TON TON*, *THE DOG WHO SAVED HOLLYWOOD* (a comedy about a dog star with Madeline Kahn, Bruce Dern, Ron Lieberman, Phil Silvers, Art Carney, and Terri Garr); *THE BIG BUS* (a disaster movie satire with Ruth Gordon, Ned Beatty, Joseph Bologna, John Beck, and Stockard Channing); *RACE FOR YOUR LIFE*, *CHARLIE BROWN* (the new full-length feature); *THE NEW SPARTANS* (with Toshiro Mifune, Oliver Reed, Susan George, Fred Williamson); *TRIAL BY COMBAT* (with Peter Cushing, John Mills, Donald Pleasance, directed by Kevin Conner); and *TO THE DEVIL-A DAUGHTER* (with Christopher Lee and Richard Widmark) based on a Dennis Wheatley novel...According to *VARIETY*, Alexander and Ilya Salkind bought the rights to *SUPERMAN* for \$3,000,000. Scripter Mario Puzo is now doing rewrites of his first draft screenplay. Apparently (and thankfully), the intention is to play it straight-- not campy humor...Hammer Films' film version of *VAMPIRELLA*, as directed by John Hough, has started filming this month at Pinewood Studios in London...Michel Legrand is composing the music for *GABLE AND LOMBARD*...AIP's \$5 million musical *CARMELA* is being directed by Vincente Minelli in Italy. The musical stars his daughter (with Judy Garland), Liza Minelli and Ingrid Bergman. The musical score is by Kander and Ebb (who did *CABARET*).

NEWSBREAKS: The situation in the media is ever-changing. Since I put the first part of this column together, there have been several changes. CBS has cancelled *BIG EDDIE*, *THREE FOR THE ROAD*, and *BEACON HILL*. ABC has announced it won't be cancelling anything until late November. In the meantime, *MOBILE ONE* and *BARBARY COAST* have switched time slots. *SPACE 1999* is first in its time period in all leading TV markets, except in Los Angeles where *THE WILD, WILD WORLD OF ANIMALS* is beating it out. ABC has signed Olivia Newton-John for her own variety show (and a possible series). *ELLERY QUEEN*, *MATT HELM*, and *DOCTOR'S HOSPITAL* can be added to the list of series in ratings trouble. Dan Rowan and Dick Martin get their own late-night series in January as part of ABC's *WIDE WORLD OF ENTERTAINMENT* package. Their show will be the feature on Monday nights from 11:30 to 1, replacing football.

164 half-hour episodes of *THE ADVENTURES OF RIN TIN TIN* will be put on the auction block for syndication as of early 1976. ABC is looking into the possibility of an Irwin Allen spin-off from *SWISS FAMILY ROBINSON* as a possible series for next season. The Solar Pons detective series by August (of Arkham House) Derleth has been purchased by filmways for a new TV series project. NBC has changed its Saturday cartoon schedule. *THE JETSONS* is now on from noon to 12:30 and *JOSIE AND THE PUSSYCATS* now begins at 8:30. The old-time radio series, *THIS IS YOUR F.B.I.* is being syndicated again. *WILL ROGERS TODAY*, a series of old 2 1/2 minute commentaries by Rogers, will be syndicated as a 5-day-a-week radio barter series. (A barter series is one in which the advertiser gives the series to the station free for airing whenever the station desires in return for 1 to 2 minutes of commercial time free during the program.)

A SEQUEL OR NOT A SEQUEL??? Universal has announced it will film a sequel to *JAWS*, entitled *JAWS II*. *JAWS* director Steven Spielberg, when asked by *VARIETY*, had some other thoughts on the subject. "All the hullabaloo about a *JAWS II* is a big joke," he said. "I am not preparing a sequel and I shall not direct one." Spielberg's next film, as reported before, is a science fiction film entitled *CLOSE ENCOUNTERS OF THE THIRD KIND* for Columbia. Spielberg calls it "an exciting picture with an offbeat story that is not designed to live up to the commercial aspects of *JAWS*."

PINNACLE'S NEW HERO...AND SOME SCIENCE FICTION STUFF**** A new Pinnacle paperback series debuts in November, *THE VIGILANTE* (no relation to the DC hero). Apparently inspired by the success of *DEATH WISH*, the books are #1 NEW YORK: *AN EYE FOR AN EYE* and #2 LOS ANGELES: *DETOUR TO A FUNERAL*. Ace will be publishing the *DARKOVER* novels by Marion Zimmer Bradley starting in November. Ace will also continue issuing old



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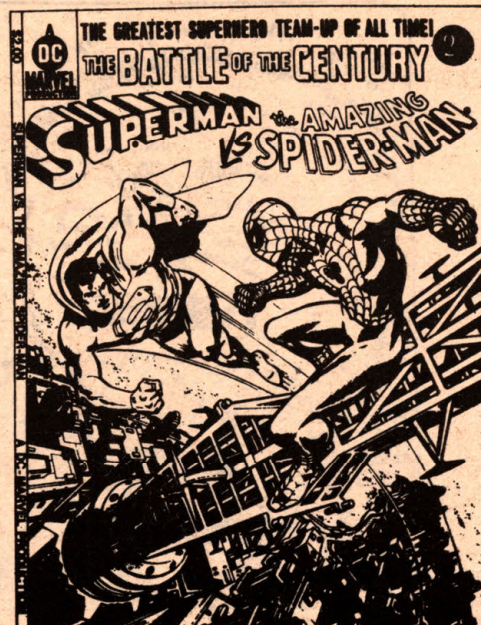
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ORTEGA-75

AN IMAGINARY COMIC BOOK COVER...

In light of the upcoming Superman-Spider Man comic book team up, TBG subscriber Tom Ortega of Cerritos, California, sent us his own version!

THE REAL COVER:



(and perhaps some new?) Mack Reynolds books with 12 coming out in 1976. Ace has acquired the entire H. Beam Piper literary estate with the first publication of Piper's from Ace being LITTLE FUZZY. In January, Pocket Books will introduce THE BEST OF sf series featuring all-original anthologies of the work of such authors as Barry Malzberg, Robert Silverberg, Keith Laumer, Mack Reynolds, Jack Vance, A.E. Van Vogt, Poul Anderson, Harry Harrison, and Damon Knight. Popular Library will begin a new line of science fiction very soon with authors such as Bob Shaw, Ron Goulart, and L. Sprague de Camp represented. Next July, Popular will begin a series of Seabury Quinn novels and short story collections drawn from that weird author's WEIRD TALES contributions. The first of the Warner Paperback Library VAMPIRELLA novels by Ron Goulart is BLOODSTALK. It will be out in November. For 1976, Dell has a new Richard Lupoff novel, George Alec Effinger's RELATIVES; CLANSMAN OF ANDOR by Andrew J. Offut; and a Michael Moorcock trilogy that completes his Eternal Champion cycle.

GOING BANANAS IN BETHANY*** First of all, again my apologies if you're astute enough



to realize this installment of MEDIA REPORT is late. Such things happen when you're trying to go to college, work, and get some other things done, too. Is it any wonder I'm bananas? My thanks this installment to Mike Kuypers, William Shiner, Jim Kinghorn, Tim Smith, and Brian Nelson for various nice things they did. Mike's illo is immediately to the left. I haven't figured out what it is yet though. I need help on that. And speaking of help, I love to receive mail—especially when it consists of logos for this column...news items...news tips...and pieces of art about 2 inches by 3 inches. I can use your help. Send them to P.O. Box 554, Bethany, West Virginia 26032. If for some magnificent reason, you'd like to call me (and perhaps berate me over some typos and incorrect grammar usage—which I'm very aware of), my number is 304-829-7346. I'm especially looking for news about new and important fanzines...new fan projects...fan weddings...conventions...whatever. And for those of you who have asked...I'm 19...and single. Send an 8 by 12 glossy and your resume. A list of references would help, too.

TRIBUNE TO TELEVISION*** The CHICAGO TRIBUNE-NEW YORK DAILY NEWS Syndicate has formed a company to produce TV series, Tower Productions. The TV series will be drawn from all the comic strips the syndicate owns. Time-Life Productions will also be using its various books and magazines as the basis of TV projects. It's developing its new LIFE GOES TO THE MOVIES book as a TV special, a series of NBC made-for-TV movies from Life's THE OLD WEST books, and a late night variety show based on PEOPLE. Time-Life is also working on a series of half-hour cameo profiles for network or syndication use. MONTY PYTHON, which Time-Life handles in the U.S., is on 132 U.S. stations (131 of them non-commercial public TV stations) now.

OBITUARIES. Luke Short (real name, Fred Glidden), 67, died August 18 of cancer in Aspen, Colorado. Short wrote more than 50 westerns, many of which were made into films. Andrew E. Svenson, 65, died in August of cancer in Livingston, New Jersey. Svenson was a member of the "Stratemeyer Syndicate" and wrote the adventures of the Bobsey Twins, the Hardy Boys, and Tom Swift (among others) under various pseudonyms. "The trick in writing children's books is to set up danger, mystery and excitement on page 1," Svenson once explained, according to WRITER'S DIGEST. "Force the kid to turn the page. I've written page 1 as many as 20 times. Then in the middle of each chapter there's a dramatic point of excitement, and at chapter's end, a cliffhanger."

FRIEDKIN'S NEWEST PROJECT: William (THE EXORCIST) Friedkin's latest film, A SAFE DARKNESS appears to be a horror film about horror films. Friedkin will be using any Universal film footage he wants from such classic Universal horror films as DRACULA, FRANKENSTEIN, and THE WOLFMAN. Anthony Perkins plays himself in the film which sports a scene in which Perkins is reunited with the now-ruined PSYCHO set.

OTHER THINGS OF NOTE*** Rumor has it that Robert Redford is being tempted to play SUPERMAN for over \$2 million...In February, Pocket Books will present a new Agatha Christie promotion with the reissue of 10 novels with new covers (at \$1.50 each)...Hudson Pharmaceuticals, a division of Cadence Industries, has introduced a line of Spider-Man children's vitamins with a television advertising campaign. Cadence is the conglomerate which owns Marvel...CITY OF SAN FRANCISCO, the magazine owned and published by Francis Ford (THE GODFATHER) Coppola is losing \$100,000 a month, but is expected to break even in 5 months...McDonald's spends \$75 million worldwide on its advertising. It's also introducing two new items—McFeast (a burger with lettuce and tomato) and McSundae (an ice cream dessert).



NEW ALBUM AND UPCOMING FILM: Barbra Streisand's first album in nine months was just released. Titled "Lazy Afternoon". Also, work begins on A STAR IS BORN (formerly titled RAINBOW ROAD, co-starring Kris Kristofferson) in January, 1976. A series of actual, live concerts will be filmed and integrated into the movie, which is about the contemporary rock music scene.

UPCOMING TV SPECIALS: November 20: CBS REPORTS: THE ASSASSINS, first of 3 inquiries into political assassinations. November 27: A MAN FOR ALL SEASONS, LIVING FREE, NBC NEWS SPECIAL: THE SOCIAL SECURITY SYSTEM, STEVE AND EDYIE: OUR LOVE IS HERE TO STAY (music and lyrics of George and Ira Gershwin). November 28: WINNIE THE POOH and TIGGER TOO. November 29: CONSUMERISM. BOON OR BUST (ABC NEWS CLOSE-UP). November 30: A DETERMINING FORCE, a news documentary on the role of women in European society.

THE NEWS...ON AND OFF RADIO*** CBS cancellation of THREE FOR THE ROAD has at least one good consequence. SIXTY MINUTES will return early to replace the show. Dan Rather will join Morley Safer and Mike Wallace as co-anchorman. CBS will also add a half-hour network news show to its schedule Sunday nights from 6:30-7 pm. The CBS Radio Network meanwhile has added 8 new weekend news/commentary shows and a regular weekday commentary show to its schedule. The new weekend shows include: MORLEY SAFER'S JOURNAL/REPORTER AT LARGE (Leslie Stahl), WASHINGTON WATCH (Bruce Morton), 2 sports shows with Pat Summerall, FRIDGIONS and SPORTS PROFILE; NEW PROFILES (Dallas Townsend); IN THE SPOTLIGHT (Lee Jordan); and IT'S YOUR EARTH (Nelson Benton). Stephanie Shelton will continue on CBS with a new Monday-Saturday radio series, WHAT'S HAPPENING, devoted to stories of special interest to women.

20TH FOX'S NEW TV PROJECTS*** 20th Fox TV is developing several possible new TV series for the networks. At ABC, it has 6 sitcoms: LOOKING UP, HAROLD, UPMANSHIP, FATHER OF THE YEAR, an untitled one, and TUESDAY NIGHT OUT, produced by Larry (M*A*S*H) Gelbart. 20th Fox

is also preparing MRS. SUNDANCE WITH VILLA (an apparent continuation of the "Mrs. Sundance" made-for-TV-movies with Elizabeth Montgomery), LOVING, and as-yet-untitled spin-off from SWISS FAMILY ROBINSON. With NBC, 20th Fox has two Irwin Allen projects, TIME TRAVELER and FLOOD, 2 MAC DAVIS specials, O'FLAHERTY'S OF BROOKLYN, and REFLECTION OF FEAR (the TV movie pilot of which is being scripted by sf author, Leigh Brackett). With CBS, 20th Fox has ANNIE LEE (in association with Jack Webb); THE BORROWERS (apparently, the children's show series about little people), and STATE FAIR.

TV CLIPS: Norman Lear has also sold NBC a mid-season replacement show, THE DUMPLINGS. Lear's ONE DAY A TIME also stars Pat Harrington...CBS seems to have acquired the following films for airing in the 1976-77 TV season: CHINATOWN, DEATH WISH, BANG THE DRUM SLOWLY, THE APPRENTICESHIP OF DUDLEY KRAVITZ, SAVE THE TIGER, and PAPER MOON. The actual titles haven't yet been announced so there's no way of knowing for sure...Abby Mann will script a TV biofilm on the life of Martin Luther King...Mike Connors is making a 2-hour pilot film. The lead character is named O'HANIAN, after Connors' legal name...Creative Radio Shows of Los Angeles will produce a syndicated radio series, UFO REPORT, with the help of the Aerial Phenomena Research Organization. The 5-minute daily series will feature on-the-spot interviews and coverage of major UFO "news" events.

QUOTE OF THE ISSUE: "Still, I cannot watch THE MARY TYLER MOORE SHOW without a shudder of recognition. I know that sensible professional news director, terrified of what his idiot anchorman might say next. And I know that anchorman, in love with himself and his image, who wouldn't know a news story if it jumped up and mugged up his coiffure. The plain truth is that in a society which depends for its life on an informed citizenry, and in which most citizens receive most of their information from television, millions are getting that life-giving information from a man—or a woman—whose colleagues wouldn't trust to accurately report on his afternoon round of golf." —Charles Kuralt in VARIETY

ON THE FANDOM SCENE*** Tim Corrigan has several projects in the works. He's working on THREE STAR COMICS and KINGDOM COMICS. The second issue of ELASTICWORM is due out this month. Tim is also working on an underground entitled BROTHER SUN AND SISTER MOON. TIM CORRIGAN'S SUPERHERO COMICS will resume publication after Christmas...KNIGHTS OF THE PAPER SPACE SHIP #13 (\$1.50), a 100 page sf zine, is out from Mike Bracken, 3918 North 30th, Tacoma, Wa. 98407. ...Steven Alan Bennett and Don Fitchford are working on a humor-satire zine entitled RUBBER CITY BLUES... (plug) If you're wondering what kind of humor, I, Dave McDonnell, write, (and even if you're not) pick up ENDEAVOR #9, \$1 from Kurt Eriksen, 155 NW Kings #A-1, Corvallis, Oregon 97330. It's an excellent zine with a lot of good fan fiction.

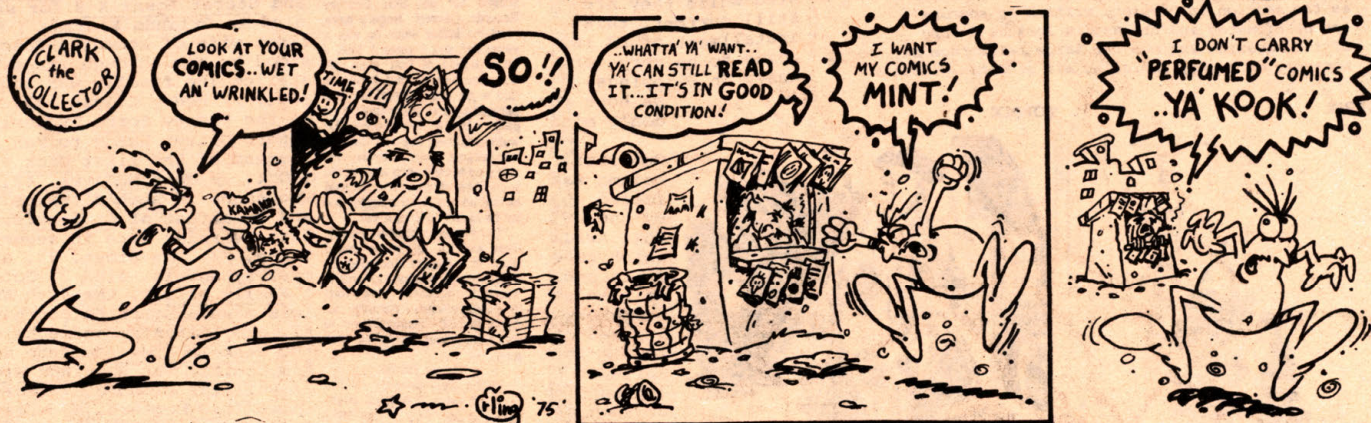
BOOKS*** Irving Fein's JACK BENNY: AN INTIMATE BIOGRAPHY will be published by Putnam in February (or sooner). Putnam also has THE SECRET WORD IS GROUCHO by Groucho Marx coming out next Spring...Delacorte has published TOM MIX DIED FOR YOUR SINS by Darryl (GINDERELLA) LIBERTY, THE LAST DETAIL Poniesan. It's a novelized biography of the cowboy star and it's planned as a 20th-Fox film...3f authors Thomas N. Scottia and Frank M. Robinson, author of THE GLASS INFERNO (which became part of the film THE TOWERING INFERNO), have written the just published Doubleday selection, THE PROMETHEUS CRISIS. It postulates what could happen in the event of a catastrophic accident at a nuclear power plant and has apparently already been purchased for filming...Agatha Christie received \$925,000 from Pocket Books for the paperback rights to her latest and last Hercule Poirot mystery, CURTAIN. The book will be published in paperback on October 15, 1976...Two new Laurel and Hardy books are now out: A FINE MESS! edited by Richard J. Anobile (dialogue and film frames from their "best" films) and LAUREL AND HARDY by John McCabe, Al Kilgore, and Richard W. Bann (a biography and film bibliography of the famous team)...James Michener received 1 million dollars for CENTENNIAL (his new best-seller)'s paperback publication rights from Fawcett...

MARVEL PULLS PROMOTION WEEKS*** A recent one-week promotion of Marvel Comics in the Chicago area resulted in more than 35,000 persons meeting "Captain America" and "Spider-Man." Marvel publisher Stan Lee received an estimated total interview time of 6 hours from various local media. Walgreen's has asked to run an exclusive Marvel promotion in the Houston area where Spider-Man will make appearances in 32 stores. Marvel will also be running Marvel Comic Book Conventions at various shopping centers and malls throughout the nation. The first two will be held at Roosevelt Field in Garden City, New York and at Willowbrook in Wayne, New Jersey...Marvel also had a trade ad concerning its circulation in BESTSELLERS (which reported the above promotions stunts), "the magazine and paperback sales guide for wholesalers and retailers." According to the ad, in a survey of 100 top wholesalers in the U.S. and Canada conducted in May 1975 by the Curtis Circulation Company (Marvel's distributors), Marvel had a draw percentage of 39.5% and a sale percentage of 41.9%. DC followed with 26.5% draw and 25.3% sale. Archie had 15.2% draw and 14.2% sale. Harvey was next with 12.3% draw and 11.8% sale. Gold Key had a draw of 6.3% and a 6.7% sale. (How those figures should be interpreted is anyone's guess although I would think the draw is how many comics are looked at or some such and the sales percentage is the exact percentage of all comics sold that are Marvel. Anybody out there know for sure? Drop me a line and I'll print the info.)

BANANAS IN THE MIND*** Steamy yellow skinny stuff that tastes good if you break it in half and try to eat it while under the influence of coffee or something else like that. That what bananas are. I go bananas often. Especially when I'm putting together this strange column, MEDIA REPORT, and wonder of wonders, I make the deadline! Alan Light

must be so pleased. Anyhow, I'm always quite happy to receive artistic endeavors (either 3 by 4, 4 by 3, or smaller) (inches-wise) like the excellent piece to the left...fannish news items...media news items... etc. The place to send them is 'Save McDonnell', P.O. Box 554, Bethany, West Virginia 26032. My thanks this go-round go to Larry Johnson, Steve Bullock, Mike Kuypers, Guy Payne, Jr., and Steve Alan Bennett. Some of you who've written, I hesitate to note, believe that indeed, indeed, I don't exist. There have been rumors floating around fandom, I assume, that Dave McDonnell is merely another pseudonym for Kilgore Trout. Not true, not true, I say. Dave McDonnell exists as surely does Nero Wolfe, Sherlock Holmes, Tarzan, Doc Savage! Somebody's taken care of writing their biographies—but no one has yet authored any little biographical profile of myself. So, I am 19. I have lived in Altoona, Pa; Fort Baird, New Mexico; Big Spring, Texas; Granada Hills, Cal; and Lebanon, Pa. I'm now attending Bethany College and majoring in Communications. That's it. Nothing very important. But oh well. And listen, folks, I love to get mail. It makes my day, makes me very happy, and gives me something to read in the shower. Otherwise I have to take my sociology textbook in there and it gets very soggy. So write with those artistic endeavors and news items and such stuff now—before the postal rates go up and you have to pay 13¢ to write a letter to somebody you hardly even know!

FILM WIND-UPS (a collection of production notes): Albert S. (GODFATHER) Ruddy will produce THE CRASH OF '79, a black comedy in which the Shah of Iran manipulates military and economic power, resulting in nuclear holocaust. The book by Paul Erdman will be out next Spring...THE NEW SPARTANS is an upcoming movie with Oliver Reed, Toshiro Mifune, Fred Williamson, and Susan George described as "a multi-leveled action comedy, somewhere between Bond and Monty Python."...Another comedy film, MA BELL, will deal with the true story of a young man swindling the telephone company by breaking its computer code...Writer Stirling Silliphant is working on the screenplays to HERO'S JOURNEY (a sf film for 1976 release by Columbia, to be directed by Doug Trumbull, and starting shooting in January); and SALEM'S LOT, a new Stephen King novel. Silliphant may also write a biopic entitled "(Walter) WINCHELL AND (Damon) RUNYON", about the two great journalists...A documentary being filmed is MARGENAUT IN THE TRIANGLE. It'll explore the myths and facts about the Bermuda Triangle and Atlantis with oceanographers in the submarine Margenaut...John Fowles' THE EBONY TOWER, a contemporary romance set in France, will also be filmed...Roger Corman will produce FIGHTING MAD, an action pic about strip mining, for 20th Fox this fall...A mystery comedy about the adventures of an American archeologist's daughter in 1919 New Jersey, THE BLACK DOLL, stars being sought for roles in it include Imogene Coca, Tamy Grimes, and Tommy Tune...Stirling Silliphant's SNOWBOUND starts filming in January...Irwin Allen will be producing his CIRCUS film in conjunction with Ringling Brothers-Barnum and Bailey Circus...BILLY JACK III starts filming before the end of '75...20th Fox TV will produce a 2 hour TV movie, CARYL CHESSMAN, based on that famous inmate's 12 year battle against execution in San Quentin...Charles Bronson will star in ST. IVES.



BEAUTIFUL BALLOONS



are near Cleveland, we might as well run down to Miami, the distances are about the same. So, anyway, we are in midst of arrangements such as finding someone to take care of the dogs and the house [actually, we only need to have the dogs cared for -- our German Shepherd can easily protect the house] and start saving/earning/scrounging money. Son Stephen will celebrate his 4th birthday August 1, presumably in Los Angeles. The four of us hope to stay with friends in Los Angeles, chipping in on groceries, to reduce costs.

Incidentally, if you are at the con and want to talk to us, for goodness' sake, don't be shy. Even if we were standoffish, we would feel constrained to mingle by virtue of being guests of honor. We are contemplating throwing a party at some point during the con -- open to all, certainly -- with our only problem being our aversion (and Maggie's severe allergy) to tobacco smoke. We will have to post a notice requesting no smoking. Maggie had rheumatic fever as a child and, despite a clean bill of health, including an electrocardiogram, our doctor gets very exercised when she gets a sore throat and insists on penicillin shots and such. Tobacco smoke gives her a sore throat. I am sure you will all understand why we don't want her getting ill 2000 miles from our family doctor...

We have never been west of the Mississippi and are looking forward to meeting many old friends face-to-face for the first time, visiting famous places and -- particularly in the case of Valerie -- going to Disneyland. More on this in future columns, of course.

BRIEF REVIEWS: Clods' Letters to Mad (send \$1.25 to "CLODS" P O Box 784, FDR Station, New York, NY 10022) is a compilation by Jerry De Fuccio of letters to MAD, sometimes standing alone, sometimes with witty responses. The illustrations are by Al Jaffee. Now, this may not sound like that funny a book, but it is well-supplied with howlers. One sample: "Shameless Thieves, Four months ago, I sent you money for a subscription to Mad, but I have never received one single copy. I guess this is how you crooks get by--bilkng people and then never sending them any magazines. Well, you're not going to pull your con game on me. Start sending me Mad at once, or you'll be in big trouble. I mean it. Vic F., Rockville Centre, N.Y. P.S. This time, I'm enclosing my address so don't try to use that lame excuse for stalling around." We have received letters similar to that ourselves...

NEW YORK TIMES 31 Oct 75

Drawing Up a Conspiracy of Cartoonists

By JOHN LEONARD

You might see him on a Tuesday or a Wednesday, wandering around midtown at noon, dressed, usually wearing a tie, a suburban, as if he secretly raised flowers and fed birds. Yet there is in his eyes a certain blank uneasiness, a hint of something seething inside all that pudginess. Perhaps he is Eliot -- Malles in John Cheever's "Bullet Hole," full of "erotic depths, origins, memories, dreams and seizures of melancholy and enthusiasm," even though he doesn't look like it. Perhaps he has just escaped from a Mafia torpede.

He is, in fact, a cartoonist. He has come on his weekly pilgrimage to West 43d Street to petition The New Yorker to publish one of his drawings. And, now that the Blue Ribbon is closed, he no longer knows where to go to lunch. This happens to be a good week to contemplate cartoonists: two ad hoc collections of their work are being published, "The New Yorker Album of Drawings, 1925-1975" (Viking, \$15) and "The Art in Cartooning: Seventy-five Years of American Magazine Cartoons" (Scribner, \$14.95).

But of greater significance is the fact that cartoonists represented in both collections are engaged in a conspiracy. These "hermits," as they used to be called by James M. Garfield, the retired art editor of The New Yorker to whom its "Album" is dedicated, want to liberate themselves from the whims, politeness, Grundyism, and all-around automatic fidelity of magazine editors: no more chastisement by scorpions. They just may get away with it.

The Baiting and Crafty Few

Some backing and filling is necessary. There are about 175 members of the Cartoonists Guild, that trade union of free lance hermits that compiled "The Art in Cartooning." Of these, perhaps 20 or so, specializing in topical comment, are brainy enough and crafty enough to know how to hammer a nail into the skull of the stuporous reader. Almost none of them make a living from the magazines; they depend instead on children's books, advertising and film animation. And many of the magazines that might have kept them going are themselves no longer alive, like Collier's and The Saturday Evening Post.

Esquire isn't going to keep a cartoonist in Alpo. Neither will the letters-to-the-editor section of The New York Times, nor The Times Sunday. Book Review, The Saturday Review (but only on buying the same stuff it bought 10 years ago. Playboy is an example of reverse-Grundism: nothing but sex is permitted; the editors know exactly when a cartoon has more on its mind than hand-to-hand combat in the ergonomic zone, and are spitting the heresy, they refuse to contribute any commercial relationship. Punch, in England, is nice to work for, but many a topical cartoon doesn't travel trans-Atlantic.

Which leaves The New Yorker, a magazine that properly prides itself on paying more than anybody else for what it condenses to print. A hermit can make, on the average, \$500 per cartoon published by The New Yorker, depending on a Talmudic formulation having to do with square inches and the number of times one has been condescended to. ("It's important to them," says one cartoonist, "that you never know exactly what you're going to get.") Hence, the petitioning.

Lunch Was Mostly Dutch. During Mr. Garfield's reign as art editor, 1939-72, there were agreeable aspects to the petitioning, chiefly lunch, mostly Dutch, at the Blue Ribbon. Mr. Garfield is said to have enjoyed his Wednesday lunches, during which the lead hand hunger younger cartoonists discussed such matters as whether Maoist China ought to be admitted to the United Nations, rather more than he enjoyed his Tuesday lunches, when the Establishment -- Charles Adams, Whitney Darrow Jr., William Steig -- discussed its stock portfolio. It was the difference between the House of Commons and the House of Lords.

Indeed, cartoonists' eyes light up like radio dials when Mr. Garfield's name is mentioned. Yes, he discouraged the development in bizarre directions of Peter Arno's talent. But he was a polymath with institutional clout in an institution run by a monomaniac. In the years of Ross, known to cartoonists as The New Yorker's Julius Caesar period, Mr. Garfield interceded; Ross's signature

of approval on a drawing was occasionally forged. In the years of William Shawn's receivership, the Augustan age, Mr. Garfield is said to have been risible ballast. Even so, during the nineteen-fifties, The New Yorker more often than not refused to publish cartoons about President Eisenhower, for fear that he might die between the closing of the magazine and its appearance on the newsstand. With the grumpy removal of Mr. Garfield to his Connecticut hermitage, Mr. Shawn's discretion seems to verge on the claustrophobic to some of the cartoonists. For example, they say no cartoons about Watergate or courtrooms are to be tolerated, because there is a crisis of confidence about our institutions. Nor do any Indian jokes permissible, given Wounded Knee.

No one blames any of this on Lee Lorenz, a fine cartoonist in his own right, who succeeded Mr. Garfield. But Mr. Lorenz lacks clout. A timorousness prevails in New Yorker cartooning as in no other department of the magazine. When the Blue Ribbon closed its doors sending cartoonists to lunch at such in-appropriate spas as the Graduate Center on the 18th floor of City University, radical activity was inevitable. Institutionalizing themselves, the conspiracy. A consortium of cartoonists has institutionalized itself. Under the name of "Topix," it promises one topical cartoon a day, from more than a dozen artists who have agreed to split half the take with the Chicago Tribune-New York News Syndicate. Participants in the consor-

tium can expect two or three of their cartoons to be published each month in 35 newspapers across the country, without any censorship except the taste of Ed Fisher, the cartoonist who's agreed to play the part of a clearing-house.

"Topix" took off during the summer, when The Philadelphia Inquirer and The Washington Post picked it up, and the syndicate thereupon doubled its salesmen's commissions. If 50 newspapers subscribe, everybody is going to be happy. Not rich -- we're talking about \$800 a week in billings, with half the net distributed among the cartoonists according to a system just as Talmudic as the New Yorker payroll -- but happy, because they can say what they want to instead of saying what an editor thinks the public wants them to say. It's creative socialism, and sometimes, alas, just as bland as Scandinavia.

Among the consenting cartoonists are Ed Arno, Mr. Fisher, Dana Fraden, Mort Gerberg, S. Handelman, Henry Martin, Warren Miller, Joseph Mirachi, Donald Reilly, Brian Savage, Stan Hunt and, please note, Lee Lorenz of The New Yorker. Barney Tobey is being courted.

Of these, only Brian Savage is not included in "The New Yorker Album," although he does make it into "The Art in Cartooning." It is the consorciom, then, a bunch of renaissance, hoping to reclaim in the market place what they lost in Mr. Garfield's retirement? On this question, everybody concerned took the Fifth.

BOOK NEEDS: Has anyone ever compiled a listing of anthologies edited by Roger Elwood (SF, that is)? Most of Elwood's anthology work has been poor to fair, but we consider original SF anthologies to be the same as SF magazines and we are completist collectors of SF mags (in connection with which, we just learned of the existence of ALIEN WORLDS, a one-issue British magazine of 1966. Is there anyone out there in TBGLand who could supply us with British SF mags and help polish off our wants on NEBULA, NEW WORLDS, SCIENCE FANTASY AUTHENTIC, SCIENCE FICTION MONTHLY and the like? If so, let us know and we will send you our wantlist.) Anyway, we would like a complete listing of Elwood anthologies (both original and reprint) so we know which ones we need.

We would also like a listing of all the anthologies edited by Peter Haining and by Vic Gidalia.

In an effort to clear our files of clippings and get them disseminated while they are still current, this installment of BB is going to be very very heavy on clippings.

We hope you don't mind.

Our last column was fouled up by the US Post Awwful which gave it to one of Alan's neighbors instead of to him in spite of our sending it Special Delivery (THIS is special??). Because of this delay Alan had to split the column and run it in 2 issues.

TOPPIX

It is appalling to see a paper of the status of the New York Times printing such fertilizer as the section on Playboy, written by someone too opinionated and/or lazy to look at a copy of the magazine and see the large percentage of non-sexy cartoons, including all of Gahan Wilson's.



TOPPIX



"Nine o'clock. The frontier is being steadily pushed back, the redskins eliminated, the blacks enslaved; our heretics are safe in jail, our children respectful, the women are still firmly in their place. -- And all's well."

MORE REVIEWS

Another \$1.25

MAD book is

Sergio

Aragones's

MAD MARGIN-

ALS, also

from Warner

Books. It

is composed

of larger

versions of

those tiny

cartoons

Sr. Aragones

fills odd

pieces of

MAD with so

well. Now

you can laugh

without straining your eyes. // One of the oddest books we've seen lately is

CAT by B Kliban, a paperback from Workman Press (\$2.95) available at better

bookstores. Kliban is weird (as you know if you've seen his stuff in PLAYBOY)

and cats are weird and so, when you put the two together... If you are a cat

fancier, you probably will flip over the book. If you do not like cats, you will

not like the book either. // Cleveland has finally produced its own underground

comic book, FLAMING BALONEY (\$1 from Propaganda, Ink, 9920 Cudell Ave.,

Cleveland, Ohio 44102). It contains some beautiful artwork by R. B. Johnson,

a number of strange pieces, and a good SF comic story drawn in the style of Basil

Wolverton's "Spacehawk" by Gary G. Dumm. It's a nice first effort.

We have in hand the fifth issue of CARTOONNEWS (we haven't yet seen #2-4) and it

is a gem indeed, as one would expect of a Jim Ivey production (this one with

Bill Sheridan). Cost is \$6 for a six-month, six-issue subscription (Jim Ivey,

561 Bispo Ave., Orlando, Florida 32807). Loaded with samples of artwork by

strip and comic-book artists, this issue highlights the TV trial-coverage art of

Howard Brodie, the comic-book work of Alex Toth (with a 4-page story by Toth),

and a conversation with "Ozark Ike" creator Ray Gotto by our good and talented

friend Max Allan Collins. Reproduction of artwork is absolutely superb. This

is a must-buy publication if you are interested in anything other than the current

comic books. // MEDIASCENE (\$7.50 a year, Supergraphics, Box 445, Wyomissing,

Pa. 19610) continues to be a best buy. #16 has a fine review of ROYAL FLASH by

Eric Van Lustbader and a personality profile on Jack Davis by Joel Thingwall and

an interview with Berni Wrightson, along with comics and paperback news and a

detailed rundown on the forthcoming comics novels by Gil Kane and Richard Corben.

In our last issue, we made some mention of Mike Raub as a partner in Comics &

Company, 3665 Karl Road, Columbus, Ohio 43224. We were in error. Rita Jones

is the sole owner of Comics & Company and Mike is neither a partner nor an

employee. Comics and Company is, by all accounts, a superb store and we plan

to drop in next time we are through Columbus, probably late next spring or early

next summer.

Dan Freedman recommends looking between the left speaker and the turntable on

Page 94 of the new Warehouse Sound Co. catalog. We don't have the catalog but

suspect it is a dirty picksha, like the one in the Sears catalog.

PEOPLE: Shel Dorf was selected by the San Diego Reader as one of that city's

40 "movers and shakers" for his role in the founding and coordinating of the

Comic Convention. His picture leads off a two-page spread (he shares the honor

with the likes of conductor Andre Kostelanetz and porn star Georgina Spelvin).

// The excellent OHIOCON in Youngstown got a very fine write-up in the Youngstown

State University Jambor 17 Oct with good photos including one of Pittsburgh's

Ben Pondexter. // Lee Falk has the lead fiction in the Dec 75 PLAYBOY and Fred

Fredericks (Mandrake artist) illustrated it. The story is lacklustre science

fiction and the illustration is campy. // Jeff Millar, writer of the very

good anti-sports strip Tank McNamara, has a story in Damon Knight's SF anthology,

ORBIT 17 (Harper \$7.95).

Heroes Illustrated, 2310 Fremont Ave., Monterey, CA 93940, has some excellent

Barry Smith Conan art for sale. Their catalog for this is heavy-paper fine

reproduction of the artwork (full-size) and is next thing to having the art

itself. We don't know what the catalog costs, but suggest a stamped, self-

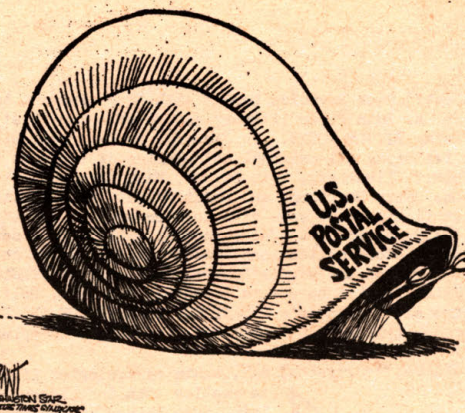
addressed envelope might bring you the data.

We saw the first half hour of THE NEW ORIGINAL WONDER WOMAN 7 Nov 75 and then

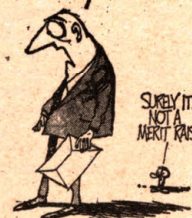
gladly switched to M*A*S*H and THE ROCKFORD FILES. WW had the dullest opening

imaginable and by the time it finally got to Paradise Island we couldn't have

cared less. When will TV producers learn that camp is dead?



THIRTEEN CENTS??
HOW FAST DO YOU
GO FOR THIRTEEN
CENTS?



SURELY IT'S
NOT A
MERE PACE

Roy Rogers Riding a Happy Trail

By Mary Campbell

The Associated Press

If you remember Roy Rogers

riding along on Trigger, strum-

ming a guitar and singing a

Western song in one of his many

Western movies, you've got an

inventive memory. He never

did.

"Riding a horse and playing

a guitar isn't exactly the easiest

thing in the world, and it doesn't

look too good, either," Rogers,

sitting behind a big desk --

"They're trying to make me

look like an executive" -- in a

department store where he'll

soon autograph copies of his new

LP, talked in a relaxed, friendly

way about old days and new.

"They'd have me ride along

and pick a guitar off a cactus

bush and start singing. That has

been written in a script but it

wasn't there when I got through

with it. You can have verse for

me. I can have a real

background music sneak in. You

good."

Rogers, who was born in Cin-

cinatti and whose family moved

to California when he was 17,

met Bob Nolan in 1932. "In the

next two years we worked on

developing the Sons of the

Pioneers. From 1934 to '36 we

worked at radio station KFVB,

something you're not afraid to

take your children and your wife

or your release -- I don't know

how I'm not going to do it. They

make \$35 a week, more money

than I'd ever heard of till then.

We had an opportunity to go to

music -- as long as they don't

drag the music in by the heels.

"I can't stand to see a song

start off for no reason -- espe-

cially when it stops a good story

I used to fight that all the time

when I was making my way

Westerns. I'd say, 'Let's have a

re-dee, then a party at old Joe's

house. Then we can sing.'

These days songs are being

collected by Snuff Garrett for a

second LP on 20th Century

Records. Garrett, Rogers says,

"lost his father when he was a

youngster and I guess I took a

little portion of that over. He

was stomping around trying to

find a job and started his own

publishing and recording com-

pany with a few bucks. He

wanted to meet me and did and

we became good friends. He

came up to the ranch and we did

some skeet shooting and he said

he had an idea for a song for me

but he hadn't written it yet.

"In two weeks he sent 'Happy

Gene and Me' up to me and I

liked it." Rogers recorded it,



ROY ROGERS

needed it for a sign-off, so she

never finished it. Before the

recording was made, I wrote a

verse for it. It turned out real

good."

Rogers, who was born in Cin-

cinatti and whose family moved

to California when he was 17,

met Bob Nolan in 1932. "In the

next two years we worked on

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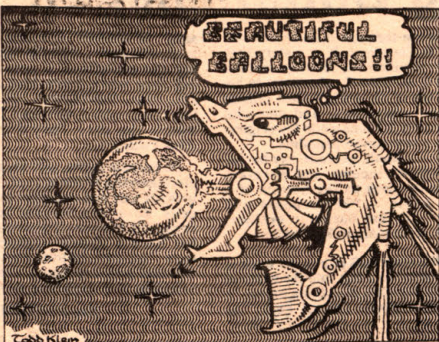
how I'm not going to do it. They

make \$35 a week, more money

than I'd ever heard of till then.

We had an opportunity to go to

music -- as long as they don't



HOLLYWOOD REPORTER IS MARCH 1975

Steve Krantz Takes Leave of Animated Feature Films to Do Spider Man Live

By Will Tusher

Steve Krantz, the producer who shined the industry everything it always wanted to know about how to make profitable theatrical animation features, is temporarily abandoning the genre in which he has been a controversial trail blazer.

Krantz has just closed a deal with Stan Lee, publisher of Marvel Comics Group, to do a big budget (unspecified) live action feature bringing to the screen, in living daylight splendor, the country's leading (according to Lee) cartoon superhero, Spider Man.

The head of Steve Krantz Productions, already has signed John Hough to direct and Brian Clemens to do the screenplay in his zeal to move it into early production.

"Clemens is starting to work on the screenplay in the next 30 minutes," Krantz said. "I set my watch."

An end of the year start is envisioned with Lee as associate producer and consultant. Krantz has purchased the motion picture rights outright.

Old Ties Rekindled

The deal, ironically, is the outgrowth of an old association in which Krantz and Lee were partners in producing Spider Man as an ABC cartoon series 10 years ago.

"We've kept our relationship going since that time," observed Krantz.

"Stan has grown more hair. He needed it. I've turned gray. I didn't need it." Krantz has gained renown and bankability producing a series of moneymaking theatrical animation features beginning with the first full length X-rated cartoon movie, "Fritz the Cat," following with a Fritz the Cat sequel, and after having twice succeeded, trying again with "Heavy Traffic."

Both of the latter were distributed by AIP. Krantz said no releasing deal will be closed on Spider Man until the project is ready to go—with options still open on independent or major studio financing.

Unlike Krantz, Lee has not corked up his inkwell. He also has animation and live action roles in other motion picture and television projects. Hanna Barbera has informally optioned the 20 to 25 main characters in the Marvel comic books for development as Saturday morning children's animation series drawn from a library of 100 titles, 45 of which are published every month.

Other Lee Deal

In addition, Lee is committed to a feature film project with Alan Renshaw, director of "Stavisky." A screenplay is being completed on the live action picture to be called "Inmates."

Spider Man, which claims the largest comic book circulation in the world, appears ubiquitously in many of the Marvel comic books which, states Lee, boast an aggregate monthly circulation of six million—thus allegedly

outselling the nearest competitor, National Comics, which has Superman among its titles.

Krantz and Lee vow that the movie version of Spider Man will not be a campy variation of Batman or others of that theme. They say the humor will be subliminal, and that Spider Man's long suit will be entertainment stemming from public yearning for a sensible counter-attack on life's ceaseless assaults.

"He imparts a feeling of freedom," vouchsafes Krantz. "If you identify with Spider Man you're free. He's escapist. He's fun. He swings on his own web from rooftop to rooftop. He crawls up walls, hangs on ceilings."

Lee is quick to point out that Spider Man is a superhero with saving humility. The capacity for misadventure and blunder represents traditionally, verberated chinks in the super psyche.

"He's going to take over all the ABC programming," Krantz exclaims irrepressibly. "They need all the super-power they can get."

More the straight man in the dynamic duo, Lee zeroes in further on the concept of the Spider Man film.

"He was the first of a new breed of super hero unlike Superman and Batman, who were done very seriously (in comic books) and sort of one dimensional," Lee elucidates. "They were all good. They never made a mistake. Spiderman is sort of a nebesch. He's a real guy. He might have an allergy attack while he is fighting a crook. Or he worries about dandruff or bad breath. His costume will tear. Sometimes he loses."

Krantz admits to ambivalent feelings about the badly suffering animation industry in which he has been a regular, if not major source of employment.

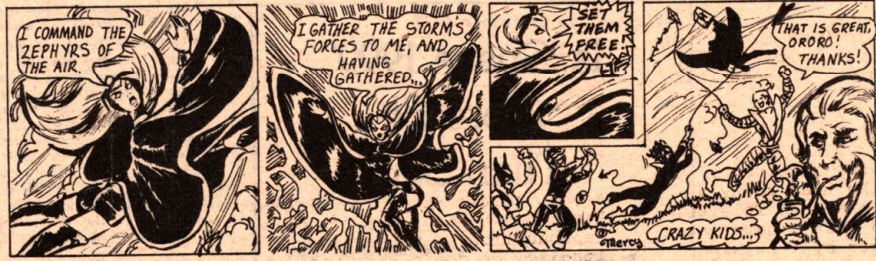
"In the context of what I've done in theatrical animation—which has been very innovative—I think I've gotten the very best of what animation has to offer," he reflects. "The excitement (now) is really in live action. What I did at the time in animation made sense because what we needed were heroes that were smaller than life. Now we need heroes that are larger than life. That's why we're doing it in live action."

Like Lee, however, Krantz has plans on the drawing board for some innovative network animation, but as far as theatrical films are concerned, the moratorium is on. At least for a couple of years.

"Nobody ever says never," Krantz prudently acknowledges. "As I put my hand over my jock, I never say never."

is worth seeing (from bitter personal experience we know PANTHER GIRL OF THE KONGO is not). We will watch the rest of CAPTAIN AMERICA (though it is not very good) and skip UNDERSEA KINGDOM but are looking forward to again seeing THE CRIMSON GHOST, one of the best serials. The fight scenes in GHOST are really excellent. In any case, let us again recommend VALLEY OF THE CLIFFHANGERS—hint for it for Christmas from someone with money.

RON GOULART: Our last letter to you was sent back by the Post Awful. Could you again send your current address? We have a small royalty check from THE COMIC-BOOK BOOK for you.



Denver, Colorado ROCKY MOUNTAIN NEWS Oct. 10, 1975

Daily 'Out Our Way' cartoon ends



Negley W. Cochran



"Out Our Way" as drawn by its creator, J.R. Williams, at left, and a recent treatment by Negley Cochran, who is retiring.



man. His characters and animals came alive on the comic pages. Cochran proved his mastery by producing the same high-level entertaining feature through the years.

The daily "Out Our Way" cartoon panel, an American institution since 1922, ends Friday.

Negley Cochran, who assisted the cartoon's originator, J.R. Williams, and who took over at Williams' death in 1957, has decided to hang up his pens and pencils and call it a career.

The Sunday "Out Our Way With The Willets" will continue, drawn by Ed Sullivan, who has created and produced the cartoon for several years.

Cochran, 62, was greatly influenced by Williams' style and humor when he was a youngster and tried to emulate Williams' technique. Williams gave Neg a special cartoon when the 13-year-old was recovering from an appendectomy. Several years later, when Cochran joined the comic art "bullpen," one of his first assignments was to letter "Out Our Way," then to ink in Williams' pencil-drawn sketches. Cochran later took over drawing the Sunday page.

When Williams died in 1957, Cochran had totally mastered the style and continued the cartoon. The late Fred S. Ferguson, then president of Newspaper Enterprise Association, said, "Out Our Way" has been an American institution for 35 years. It will be carried on." More than 750 papers carried it at the time.

Cochran became well known for his work with the "Out Our Way" brand of humor, deftly handling Williams' themes of "Worry Wart," "Life's Longest Minute," "When You'd Love to Live Forever," "Born Thirty Years Too Soon," "The Bull of the Woods."

"You are the greatest," wrote a Cochran fan. "You must be one of the most knowledgeable people that ever lived, on dogs and kids... In a world full of troubles and worry your work is surely of great usefulness... it is to me... I hope you go on forever."

Cochran's retirement brings to an end 160 years of direct Cochran family involvement through three generations with Newspaper Enterprise Association and its parent company, Scripps Howard. Cochran's grandfather, Negley Dakin Cochran, was friend, coworker, confidante and biographer of W. W. Scripps, founder of the newspaper organization.

Cochran's son Harold "Hal" Cochran followed his father into the concern, then went to NEA where he was managing editor and director of comic art. Hal's brother Frank was once a police reporter for the Cleveland Press, the first paper founded (in 1878) by E. W. Scripps. Negley Cochran joined NEA in 1936. Robert W. Cochran, Neg's brother, came to NEA in 1946 and when he retired in 1971 he had been director of editorial art for a number of years.

Tom Peoples, vice president and director of comic art for NEA, said, "In succeeding Jim Williams as artist-author of the daily 'Out Our Way' panel, Neg Cochran followed in the footsteps of one of the greats in the history of newspaper comics. Williams was a master craftsman. Sent by Bob Reed."

'Out Our Way' to stay on Sundays

The Sunday "Out Our Way" will continue under Ed Sullivan, who took over the Sunday page in 1971.

Peoples said, "We are fortunate in having a talented artist like Ed Sullivan on the job to carry on 'Out Our Way With The Willets,' which had been done for many years by Jim Williams and Cochran. In the

four years Sullivan has been doing the Sunday page he has done an outstanding job."

Sullivan, formerly a freelance and self-syndicated artist, started cartooning while he was in high school. He started a comic strip for the Catholic University Bulletin in Cleveland and sold cartoons to a variety of national publications.

In 1958, Sullivan entered a monastery for secluded study for the priesthood. He produced some hilarious vignettes of seminary living, and a collection was published in book form, with all proceeds of the book going to the seminary.

In 1966, Sullivan decided cartooning was his true vocation. He left the monastery and became a writer and cartoonist for the Express, a diocesan newspaper in Youngstown, Ohio. Argus Communications in Chicago published another collection of his illustrations under the title of "Laughter Through an Open Window." Later, he started his own syndicate to service nonsectarian newspapers.

Sullivan is married and lives in Salem, Ohio.

I've enjoyed the voice specialties of Mel Blanc for many years. Please give some biographical details.—N.K., Parma Heights.

After going to school in San Francisco, where he was born May 30, 1908, and in Portland, Ore., Mr. Bugs Bunny-Barney Rubble-Porky Pig-etc. studied music, became a theater orchestra leader and then a radio drama actor. Hollywood cartoon studios hired him for his unusual vocal talents and he created numerous characterizations besides those listed above. His Mel Blanc Audiomed Inc. is in Hollywood.

WASHINGTON POST Friday, August 15, 1975



After Starr-Crossed Years, Brenda Gets Her Man

By Judith Martin

It's the wedding all America has been waiting for. As one devoted fan put it in a letter to Mrs. Messick, who has been writing the syndicated Brenda Starr comic strip for 35 years, "If Brenda's Mystery Man disappears mysteriously once more, before she can marry him, I'll kill you."

Mrs. Messick, who is 69 and dyes her hair red to match Brenda's, is an artist who recognizes when an idea's time has come.

"It's going to be a whole new ball game," she said of her "girl reporter," who, up until now, never got her man.

Nowadays, she explained, there is no reason why a woman shouldn't continue to have an interesting career after marriage. This is quite a new approach for Brenda, who not too many years ago was given to getting a tear in her eye and admitting that it was the failure of her love life which kept her busy at her job.

And until it took this sudden turn for the better, Brenda's romance certainly was one of the most ill-fated ones ever recorded in song, story or strip. Talk about star-crossed.

Brenda and Basil met on Jan. 8, 1945. Mrs. Messick recalls that it was not long after her syndicate had

sent her an assistant artist they had hired to help her with her popular, 5-year-old comic strip.

"He was tall, dark and handsome, with a black patch over his eye," Mrs. Messick recalled. "Fascinating. I could hardly do my work."

However, she pulled herself together long enough to create Basil St. John, who was tall, dark and handsome, and wore a patch over one eye. He still is, the chief difference in him over these 30 years being that he now wears his patch over his left eye, whereas he used to wear it over his right eye.

They met on a ski slope near Sun Valley, Idaho, where Brenda had been spending her Christmas vacation with none other than Larry Nickels, now an idle millionaire, but then the hard-working editor of The Cloud newspaper. Basil, who suffers from a hereditary mental disease controllable only by a black orchid serum with a temporary effect, was then running a black orchid farm in the mountains, using the Sun Valley volcanic vapors to simulate a tropic climate for his plants.

He merely scooped up Miss Starr, while she was snow-blinded and Larry had passed out from a broken leg, and put her to bed in his palatial, and rather mysteriously, Eastern-looking farmhouse.

When she awoke, he entered the guest room. "Brenda can't understand the thrill she feels as she looks into the face of the MYSTERY MAN," the narration goes. "Time stands still, as Brenda walks toward the unknown man before her. Her senses reel at the magic of his touch."

Quick worker as he was, though, the Mystery Man immediately began what turned out to be three decades of backing out just at the crucial moment. "Oh! My dear, forgive me, I should never have brought you here!" he said while Brenda was still reeling from his opening kiss. "I haven't the right to hold you in my arms."

Brenda, however, persisted in trying to get an introduction. "Tell me who you are, I... I can't always see STARR, B4, Col. 1



STARR, From B1

think of you as the MYSTERY MAN."

"It's best that you never know my name."

"Why?"

"Maybe in another life, my darling," replied Basil, backing out of the room.

No doubt the ensuing years have felt like a lifetime to Brenda and her readers. For 30 years, Basil, who moved from Sun Valley to Brazil, would show up about once a year, or Brenda would run across him somewhere, and they would "renew vows," and then Basil would disappear or make an appointment which he would then fail to keep.

It wasn't that he didn't love her (or so, at least, Brenda and her readers kept trying to tell themselves). It's just that he would have difficulties with his serum, and was embarrassed to appear in front of Brenda all crazy.

Besides, he felt, it wouldn't be fair to her to marry her and pass on the dreaded nuttiness to their children.

Now things have changed. The serum has been perfected, and as long as Basil takes it, he'll be all right; their children will just have to take it,

too. Basil feels confident enough to move back to America, so that they can be near Brenda's job, and to continue his research at a laboratory there, while continuing to import his orchids from Brazil.

However, anybody who thinks Brenda and Basil will now live happily ever after needs a shot of black orchid serum.

First of all, Larry Nickels, after throwing into Brenda's face the boat tickets he was planning to use for his honeymoon with her, will decide to go after all, taking along Lucy LaTouche, whom he marries while drunk. (Spill your autumn to bear it all now! Well, it was Mrs. Messick who blabbed it all.)

Then, Razootsky, another crazy expatriate who lives in Brazil (the whole foreign community there is so out-of-touch with reality that they think Spanish is the national language of Brazil) buys the boat in mid-stream. He is, said Mrs. Messick, "rich as Onassis."

And when the honeymoon troubles are over, the honeymoon will be over. "The Mystery Man certainly won't be as mysterious when he's married," said Mrs. Messick. "I don't think he ever

The day Brenda Starr and her fans have long dreamed of appears to be at hand. The star reporter of The Flash finally will wed her Mystery Man after 30 years of complications. She met—and fell for—Basil St. John way back in 1945.

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Starr—St. John

Mrs. Dale Messick of Chicago, Ill., announces the engagement and forthcoming marriage of her creation, Brenda Starr, to Basil St. John of Belem, Brazil. Miss Starr, 23, has been the star reporter of The Flash since 1940. Her fiancé, 38, is a diseased Mystery Man specializing in the production of the black orchid serum. The wedding will be held on Nov. 9 or Nov. 16 at the country estate of the managing editor of The Flash and Mrs. Livright. Mr. Livright will give away the bride, whose only living relative is her brother, Jack Starr, a red-haired aviator, who hasn't been seen in years. After a honeymoon trip around the world, a gift of the bride's former fiancé, Larry Nickels, who is presently indisposed, the couple will be at home in the Lovely Arms Apartments.

SENT BY STEVE FELDBERG

'Shazam!' Star Got 2 Hours Notice

By LEE MARGULIES

Associated Press Writer LOS ANGELES (AP) — Actors usually have at least a few weeks to prepare for a major role. Not John Davey. He was starring in a television series two hours after his agent called to ask if he wanted the job.

The series is "Shazam!" — a Saturday morning children's show on CBS about Captain Marvel, the flying superhero who appeared in Whit Comics from 1940 to 1953.

Davey was at home with his 8-year-old son, Tommy, when the telephone call came July 2. Filmmakers had just fired last season's Captain Marvel, actor Jackson Bostwick.

Then the question came: Did Davey want the part?

"What hit me was panic," the handsome ex-boxer recalls now.

"Usually an actor is thrilled with any acting job at all, but I was not familiar with 'Shazam!' All I could think of was Captain Kangaroo — you



A STAR IN TWO HOURS — Actor John Davey was at home when his agent called to ask if he wanted to play Captain Marvel in the TV series "Shazam!" Reaction from Davey's 8-year-old son was great. Davey accepted and was on the set reporting for work within two hours.

know, sitting in a room with kids throwing cake at you."

Davey, whose six-year acting career has consisted primarily

wife. He called her at work. She wasn't in.

"So," Davey recounts, "I turned to my son and I explained that I wanted him to play Captain Marvel. Well, he just went right through the ceiling. He said, 'Oh, my gosh, wow, really?' — you know?"

"Well, when I saw the look on his face, I thought if I could be his hero, even for a while, it would be worth it. So I called my agent and got directions to the set."

His arrival was greeted with applause from the crew. Davey donned his red costume with the thunderbolt across the chest. Two hours after receiving the first phone call, he was jumping off a ladder that made it look like he'd just landed from a flight.

"The whole day was really a trip," says Davey, shaking his head in disbelief. "I just kept looking at myself and saying, 'My God, am I actually wearing this?'"

He says his attitude has changed considerably since

then. As a father, he likes the way this Captain Marvel concerns himself with helping children solve their everyday problems rather than with fanciful fights against evil forces trying to take over the world.

Koch to Develop Paramount Series

Paramount Television and ABC-TV network have entered into an agreement for Howard W. Koch and Moonlight Productions to develop a proposed prime time family-oriented series, "The Fantastic Four," with Frank von Zerneck and Robert Greenwald producing and Koch as executive producer.

"The Fantastic Four," each possessing supernatural powers, had their origins in Marvel comic books 12 years ago and over the years have developed millions of fans.

Three male actors and one female will portray the four roles in the proposed TV version with no cartoon animation involved.

Other Koch properties in the development stages include Jacqueline Susann's "Once Is Not Enough" for a possible TV soap opera series and "Theo Mat," a feature film with Telly Savalas.

16 SEP 75

IN FOCUS Help! Desperate and Losing Bulldog Determination

By John Sherwood
Washington Staff Writer

"Leaping over skyscrapers, running faster than an express train, springing great distances and heights, lifting and smashing tremendous weights, possessing an impenetrable skin — these are the amazing attributes which Superman, savior of the helpless and oppressed, avails himself of as he battles the forces of evil and injustice."

—Superman, Action Comics, August 1939.

NEW YORK — If anything ever looked like a sentimental job for Superman, it's this one. Perhaps

Perry White, the tough editor of "The Daily Planet" in Metropolis, should make the assignment:
White: Kent! — Get me Clark Kent!

Is Superman to the RESCUE of his impoverished creators?

Kent: What's on the fire today, Chief?

White: Find Superman, Kent! Tell him that Siegel and Shuster, his creators, are in poor health, are practically destitute and living in poverty! It's a great human interest story. They need help! Get the scoop!

Kent: What th'—!

Meanwhile, our story suddenly turns real and shifts to a dirty street in a borough of New York City called

Queens. Sitting in to afternoon darkness in dingy Apartment 4-K at 98-120 Queens Blvd. is Joe Shuster, 61 and slowly going blind, still hoping after all these years that his super "Man of Tomorrow" will somehow come crashing through the window to rescue him.

There must be a lot of sad, gloomy apartments in New York inhabited by sad, gloomy people, but the fate of Shuster (and Jerry Siegel in Los Angeles) seems especially poignant. Jerry and Joe came up with the idea of "The Superman" in 1933 while

they were teen-age high school students in Cleveland. It is a story that almost parallels the fabulous myth of Superman himself, who grew to become one of the world's most famous fictional characters, and one who still makes millions while his originators are now almost penniless.

Joe — a small, nervous, shy bachelor with no income and eyeglass lenses as thick as the bottom of a Coke bottle — "keeps house and cooks" for his bachelor brother, Frank, a file clerk in Manhattan.

JOE'S ONE BIG day in the week is when he takes a bus into the heart of the city, which is also going broke. "I just walk around Central Park," he

says. "It's pretty nice this time of year, you know, with the leaves falling and everything. It gets depressing only when I see kids reading Superman. Sometimes I feel like telling them who I am, but I figure, what's the use? They'd probably think I was crazy."

Co-creator Jerry, also 61, is a mail clerk earning \$7,000 a year. He lives with his wife and daughter in Los Angeles. Boxes and boxes of Superman items fill his small apartment. "It has been a 30-year nightmare," he says. "We think of little else. I am so sickened over Superman, I can't bear to look at him anywhere anymore. It

See SUPERMAN, A-14

A-14 The Washington Star Wednesday, October 29, 1975

SUPERMAN

Continued From A-1 makes me physically ill. I have grown so despairing I have thought of killing myself. It's as if Superman is haunting me. He's everywhere I go, but he can't help me."

Jerry says "the last straw was when I read that Hollywood is going to make a \$15 million dollar Superman movie. Joe and I, the creators of Superman, are not getting one cent out of it." The rights have been purchased from National Periodical Publications, a subsidiary of Warner Communications, Inc. Rumors have it that Robert Redford might don the red and blue caped tights of The Man of Steel.

BUT IS ANYONE thinking about the plight of the creators themselves, unbeknownst to them? Read on. "The biggest mistake in our lives," says Joe, "was when we signed over those rights for the \$130 we received for the original story." Countless trips to court and to lawyers' offices over the past 30 years, involving great sums of legal worms, have failed to change that "mistake." During those decades, Jerry and Joe were advised not to discuss the matter while it was under litigation.

Over the long years, while Joe's eyesight was failing, some strange ironies occurred. He had moved to New York with his mother and brother in the early 1940s, he says, only to be fired by his publishers when he started to go blind. At one point he worked in the very Rockefeller Plaza building that houses the offices of the Superman publishers — as a messenger boy. Another time, he stood as a lonely onlooker with a mob on a crowded sidewalk as the Superman Broadway musical opened on Broadway.

THE SHUSTER APARTMENT is dank and depressing, furnished with Art Deco pieces from the late 1930s and early 1940s that were purchased with "Superman money." Over-stuffed threadbare chairs and sofas that should have been thrown out long ago are crowded into the dark living room; the springs busting out, the cushions long since collapsed. No one visits anymore. The floor is bare, except for one throw carpet. The faded pink walls are smudged and dirty — everything "arranged" and "in place" in the curious manner of old bachelors' habits.

In Joe's tiny bedroom, the broken venetian blinds are drawn. There are no curtains. Scattered about are pictures of movie stars long since forgotten by everyone but Joe. Cardboard boxes are piled up in dusty corners, all packed with Superman paraphernalia and hundreds of papers concerning the long-lost legal battles. The biggest piece of furniture, besides the dilapidated rollaway bed, is an old TV set on which he occasionally strains his fading eyesight to watch the endless Superman reruns on TV.

This is how the man who brought Superman to earth from the planet Krypton "to reshape the destiny of the world" lives today. "Who would believe it?" he says. "You couldn't even sell our story to a comic book." And the worst slap of all, he con-

tinues, shaking his head in utter bewilderment, is that they are no longer even credited for their creation. "At least, they could put in somewhere 'Based on the character created by Jerry Siegel and Joe Shuster.'"

THESE TRAGIC, comic pages were born in a more innocent age, far removed from the current tendency to treat the two creators' all-night efforts as high camp humor, a tendency I'm not sure S & S themselves quite understand.

The innocence was part of the charm of Siegel and Shuster: that raw Superman who could not yet fly, only "leap an eighth of a mile." Also, "nothing less than a bursting shell" could harm him in those post-depression days.

In "Superman: From the Thirties to the Seventies," National Periodical Publications Editor E. Nelson Bridwell could not find a 385-page illustrated, hard-cover book to even mention the names of the creators of Superman. Carmine Infantino, publisher of Superman Comics, dedicated the book to Superman, of course, saying this (without mentioning Jerry and Joe):

"SUPERMAN! You, who have created not only pleasure for millions of readers, but a whole new industry for thousands of my fellow editors, artists, writers, letterers, colorists, engravers, printers, etc.—we thank you publicly!"

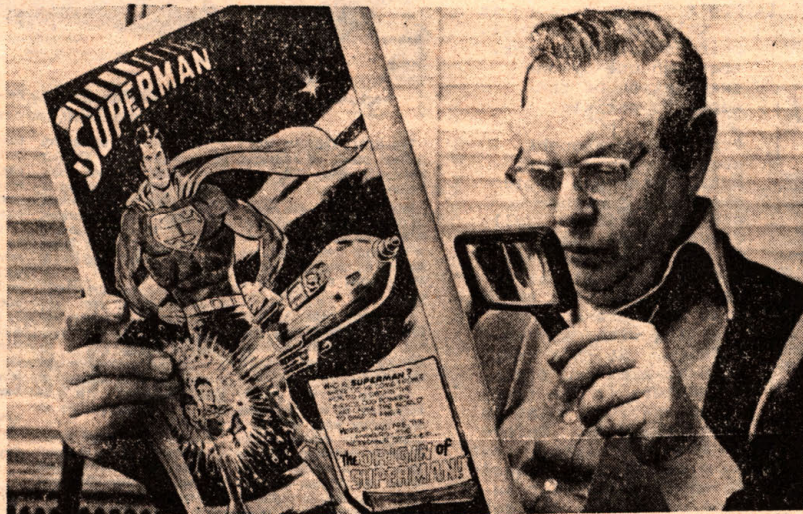
JIM STERANKO in his "History of Comics," Vol. 1, tells how it all started: "Young Siegel lay awake the rest of the night, building his creature bit by bit. 'I hop right out of bed and write this down,' he said, 'and then I go back and think some more for about two hours and get up again. . . . This goes on all night. . . . until in the morning I have a complete script.'"

The next morning, Jerry ran the twelve blocks to Joe's house. "He explained his new character with all the enthusiasm of youth, and Shuster was caught up in the dream."

The other day in New York Joe followed up on those terribly innocent days when they trusted everyone: "I drew those first Superman strips on wrapping paper and the back of wallpaper," he says. "We were very poor, but we had our dreams, like all kids do. The first Superman wore a T-shirt and trousers, but then we added the costume. . . . (and) put an 'S' on his chest."

JOE WORKED ON the Glenville High School newspaper and wanted to be a reporter, so he decided that Superman's alter ego should be a reporter. The first name, "Clark," came from Clark Gable, and the last name "Kent" came from another movie actor of the time, Kent Taylor. "Lois," for Superman/Clark Kent's pesky girlfriend/reporter Lois Lane, was named after Lois Amster, a Cleveland girl whom Joe had a crush on. She was not even aware of his existence. "She's a grandmother now in Cleveland," says Joe, "but I don't think she has any idea that she was the inspiration for Lois Lane."

Looking at those old Siegel-Shuster Superman episodes, my God, it's a



Artist Joe Shuster, whose eyesight is failing, needs a magnifying glass to read.

charge. Maybe Shuster's eyesight was always bad, but he couldn't even draw a straight 'S' on the Great Man's chest. Superman's boots were sometimes blue; sometimes red. He said "What th'—!" all the time.

Siegel's literature was not much better. Lois Lane — sighing — asked of him, "What manner of being are you?" The dynamic man answered, "Save the questions!" She continued bugging him: "But when will I see you again?" His dynamic answer: "Who knows? Perhaps tomorrow — perhaps never."

SUPERMAN GREW and grew: comics, newspapers, radio, television, movie serials, movie features, animated cartoons, hard covers, soft covers, a Broadway musical. The interlocking myths of Superboy, Supergirl, Supercat, Superdog, Superhorse, Superman's Pal Jimmy Olsen, Superman's Girlfriend Lois Lane. . . .

In Jim Harmon's "Nostalgia Book," he says, "Siegel and Shuster did not do badly themselves. They made some money, nowhere near as much as the publishers, but, after all, they did foolishly sign away their rights."

Today, that original 10-cent introduction of Superman in Action Comics of June 1938 sells for as much as \$3,000.

By the late 1940s, Jerry and Joe were out of the Superman picture and into the courts.

TODAY, AT THIS point in the career of Superman (which practically founded the whole comic book business), Siegel and Shuster have decided to end any further litigation. They have no Social Security benefits; no pension, no royalties from their fabulous creation which has built a multimillion dollar empire for others.

"Perhaps," says Joe, "this would be the appropriate time for National (Periodical Publications) to show some compassion to the creators of Superman, who helped build a multimillion dollar business for the company."

They aren't asking for much, "only a fair and equitable pension plan in our behalf. It would make all the difference in our struggle for existence. We believe we are entitled to live out

the remaining years of our lives with some degree of dignity and financial security. . . ."

SEIGEL AND SHUSTER, E.R., desperate and losing

some of their bulldog determination, say they have been waiting to hear some word — any word — from National.

It came yesterday, not to them, but to an inquiry

from a newspaper. Jay Emmert, executive vice president of Warner Communications, the parent company of National Periodical Publications, said this:

"We have had a lot of discussions about this matter in the past few days. We are not indifferent to their plight, and we intend to do something about it. Legally, nothing has to be done.

Morally, I think something should be done, and we will do it out of compassion. We plan to make an offer of a pension within the next month."

Up, up, and away!

NY Times, 28 September 1975

Is 'Space 1999' More Fi Than Sci?

By ISAAC ASIMOV

A science-fiction television show ought to be reviewed, it seems to me, not only for its dramatic quality, the acting, the plot, but especially for scientific accuracy. Why? Well, simply because television is a powerful educational influence. Why should it contribute unnecessarily to the raising of a misinformed generation?

There are three possible sources of scientific errors in a television show—errors made out of dramatic necessity, which one can be lenient with; errors made out of commercial necessity, which one can sigh over; and errors made out of ignorance, which are intolerable.

Suppose we consider each type of error in connection with "Space 1999," a new hour-long series that premiered last Sunday on Channel 11. It deals with a colony of human beings on the moon, who are permanently marooned there when the moon leaves its orbit and goes drifting up into space.

Isaac Asimov has been writing science fiction since 1938.

One dramatic fact about the moon is that its surface gravity is one-sixth that of the earth. For a given muscular effort you could lift your center of gravity six times as high on the moon and you could lift six times the weight you can here on earth. Also, you would rise more slowly when you jumped, and fall back more slowly, too.

In "Space 1999," the surface gravity effects on the moon are captured perfectly. The characters move with a slow, long-stepping high-bounding grace. When one man must throw another, he does so with astonishing ease, and the thrown man describes the proper parabola. (Slow-motion filming and, I suspect, the ingenious use of wires are responsible for these effects.) I have never seen, anywhere, so precise a simulation of low gravity. I marveled and enjoyed the sight. (Other special effects were taken care of with equal care.)

So far, there is no error. Within the lunar base, however — indoors, so to speak — it was clear that everything was operating under normal earth gravity. There was some passing reference to artificial gravity—which, if we accept the general theory of relativity, is not theoretically possible, but never mind, for it is an error forced by dramatic necessity. You just can't have your characters moving slowly throughout the show and throughout all future shows in the series.

A more serious error involves the methods by which the moon is blasted out of orbit. On the show, nuclear wastes apparently stored on the moon somehow heat up and explode. The reasons for this are not made luminously clear. (Although nuclear wastes can heat up and melt, they can't possibly be involved in a nuclear explosion.) Still, there is enough talk of magnetic field to give the explosion a certain surface plausibility. But having exploded, the show's nuclear waste canisters act as rockets, blowing off exhausts in one direction, and driving the moon in the other.

The problem here is that the mass of the moon is being underestimated. If all the nuclear waste the earth would produce in the next 24 years were placed on the moon in one spot, and if it were all to explode (assuming it could explode) it would not budge the moon much or alter its orbit very noticeably—let alone accelerate it to such a degree that the people of the lunar base would be blasted into space to the ground. But that's an error out of dramatic necessity, too, and I'm willing to let it go. The moon has to be gotten out of orbit somehow, and at least a scientific principle was correctly, if exaggeratedly, used for the purpose.

What about errors out of commercial necessity? There is one in the very title "Space 1999." The series begins in A.D. 1999, 24 years from now. There is no reasonable possibility that we will have a lunar base so large, so advanced and so self-contained in a mere 24 years. It would have been more plausible to call the show

FOR THE "ASK THEM YOURSELF" EDITOR

What has Leonard Nimoy been doing since "Star Trek" went off the air?—J.T., Glendale, Calif.

● Quite a bit. He's working on his third book, "I Am Not Spock." The other two were on photography and poetry. "No one realizes I'm an incurable romantic," says Nimoy. "I have a reputation for being cold and unfeeling. When people read my poems, they're flabbergasted!" Nimoy is hosting a group of TV specials: lecturing, acting in repertory and preparing to do a Shakespeare comedy in Pittsburgh. He's making a rare TV game show appearance on "The \$25,000 Pyramid" ("That's one of the few games I play well," says Nimoy). And, as you might expect, he reads a lot of science fiction, partly because "I'm expected to be informed to the hilt on things about outer space, and I don't want to look inadequate by being unable to answer."

FAMILY WEEKLY



Leonard Nimoy

Convincing effects, but factual errors

"Space 2049" and allow another half-century.

I suspect, though, that the title arose out of a conviction on the part of those who thought of the series as a potential money-maker that the viewing audience is so egocentric, so limited in its perception of the universe, that it would not watch anything it thought would not happen in its own lifetime. Furthermore, the very successful picture "2001" was probably in everyone's mind—and it would be one-upped by "1999."

And mistakes out of ignorance? Are there any? Alas, yes.

There are a number of references to the "dark side of the moon." The show opens with a caption reading "Dark Side of the Moon" and it is on the "dark side" that the nuclear wastes are stored and where they explode.

Yet there is no dark side of the moon. A dark side of any world is the side that faces permanently away from the sun. One side of the moon does indeed face permanently away from the earth, but that's an error out of dramatic necessity, too, and I'm willing to let it go. The moon turns with respect to the sun, and every part of the moon gets both day and night in two-week alternations. The side of the moon that is turned permanently away from the earth is the far side, not the dark side. Even if this misuse of a phrase makes no difference, why not be right just for the fun of it? But there is a difference. Why should a popular TV show mislead youngsters into thinking that half the moon is a land of perpetual night — which it isn't? Incidentally, if the big nuclear explosion took place on the far side of the moon,

the rocket action would serve to drive the moon toward the earth, something the program doesn't mention. The moon's original orbital motion would keep it from hitting the earth, but it would skid by at an abnormally close distance (how close would depend on the force of the explosion) and would create disastrous tidal effects.

Sometimes one can't be sure whether an error is produced out of dramatic necessity or out of ignorance. For example, mention was made on several occasions during the initial program of a new planet named "Meta." It is supposed to be close enough to the moon to be seen clearly through telescopes as a large sphere. It has an atmosphere; it is sending out signals; it seems to bear intelligent life. The men of the lunar base are preparing to send out a manned probe to the planet.

But where did Meta come from? If Meta is the planet of another sun, where is that sun? If it is as near to the earth and moon as Meta seems to be, then the earth and the moon are being baked to death.

If Meta isn't circling a sun, but just wandering the solar system on its own, then it must have been frozen solid through all the eons of its interstellar journey and hence is very unlikely to bear our kind of life. If, on the other hand, it has been a member of our solar system all along, if we can see it in 1999, then we should also be able to see it in 1975—but, of course, we don't. As a matter of fact, any planet that could be close enough to the earth in 1999 to invite a manned expedition of exploration

must be close enough right now in 1975 to be seen by astronomers.

Well, then, is Meta there out of dramatic necessity? Will our heroes and heroines be interacting with it next episode because the effect of the nuclear explosion is sure to send the moon, by sheer coincidence, right in the direction of Meta? Or do those who are producing "Space 1999" simply not know or not care what the structure of the universe is like? For instance, will they have the moon drifting through space and visiting different planets in each installment? Now that would be too ignorant a view of the universe to be tolerated even in the name of dramatic necessity.

Suppose that the moon were to be hurled out of its orbit with such force that it ended up drifting out of the solar system and through interstellar space at 1000 miles per second. (This is flatly inconceivable, but let us suppose it.) It would then take the moon something like 800 years to reach the nearest star if it were aimed in the right direction. To have it constantly involved with worlds and alien intelligences is too much to swallow by several thousand c.c. miles. To be sure, the spaceship Enterprise on "Star Trek" did it, but the Enterprise was not merely drifting. It was a ship under powered flight; it could be accelerated—and could, we were informed, go faster than light. But perhaps I need not be pessimistic. "Space 1999" may yet avoid too many errors of ignorance. I hope so, for its special effects are remarkable, and I want very much for the show to succeed.



Walltoothby (Ohio) News-Herald, 9 Nov. 1975

Good Morning, Dear

Two youths try on monster masks at the opening of the Second Annual Famous Monsters Convention being held at New York City's Commodore Hotel. Mask in front portrays "Wolfman" and that in the rear, "Moleman." The three-day convention is expected to attract over 5,000 persons. (AP)

That's a Mouthful!

Agence France-Presse
GIFTHORN, West Germany — A West German soldier is undergoing anti-rabies treatment here despite the fact that it was he who bit a fox and not vice-versa.

The fox, exploring a tent set up during maneuvers, accidentally stepped into the open mouth of the sleeping soldier whose teeth closed reflexively. The fox's cries woke the soldier up and he saw the animal limp away.

SEEK & FIND

Walt Disney

SLIBTAOBMAETSHAENED
TIEITNORFIYKROCNBM
ELBCOCPNPLACNEWSPTR
AERMPHICBCKPLNDSQ
MDONALC/DISNEY/OAOIU
BNISEB/COMVNYRUSLA
OAYCN/ROBOROMBHRL
ALFX/EPWSITILEOVEL
TEOMLKQASHOSVATPUE
WEOMLCZNCSPINANDHSR
INGJBEKCUDDLANODUAE
LSOOSNOWHITEMARTYD
LISATNAPMTIASATNAPN
IDELIRTTCKORCNVADI
EFIPULTOLACODNALROC

Instructions: The hidden names listed below appear forward, backward, up, down, or diagonally in the puzzle. Find each hidden name and box it in as shown:
RAMBI DONALD DUCK STEAMBOAT WILLIE
CINDERELLA FANTASIA MICKY MOUSE
DAVE CROCKETT PETER PAN
DISNEYLAND PETER PAN PINOCCHIO
TOMORROW: Columbia American



NEWS Now, before we take you through a wonderland of up-to-the-minute items (which may be out of date by the time you read them), we do all understand, don't we, that news is subject to change? Tomorrow morning, all the heads of all the companies may band together (just to make us look like idiots) and change everything. But this is what's going on as we write this.

%% Marvel plans to do about one a month of the 50¢-size comics, and the first of these may be AVENGERS. %% However, the big price news comes from DC: Reports are that DC IS GOING TO 30¢ COMICS. Save your pennies. %% Have you read elsewhere (we lose track, sometimes) that Marvel is doing a limited run (that is, 17 issues only) of THE PRISONER? Plans are to follow the original scripts for the McGoohan series almost exactly, one show per issue. We look forward to this with fingers crossed; it would be nice to have this sort of record of the show.

%% We hear that Brunner

has left HOWARD THE DUCK in the lurch in the midst of #2--with art for that issue being finished by Jim Starlin. #3 is to be done, though, by Bernie Wrightson--something we look forward to very much. (Our spy is uncertain as to whether Wrightson will do more than one issue.) #2, we hear, had 10 pages of the issue returned to Marvel by the Comics Code as being unacceptable. (Things which shocked Code readers included a lot of double entendre and a scene in which a girl is sitting on a bed and Howard is sitting with her--without his coat and hat on. Nude, that is. Shocking. We are reminded of a long-ago run-in Jay Ward had with NBC censors; the scene involved natives who had put Rocky and Bullwinkle in a pot. No cannibalism, said NBC. Ward asked which did NBC consider cannibalism--eating a squirrel or eating a moose?) The Wrightson HOWARD is to be Master of Quack Fu--with Howard vs. a Chair Thing. %% Other rumors have it that Gold Key's top-selling titles are PINK PANTHER, BUGS BUNNY, and YOSEMITE SAM. We don't know how they figure out their circulations, what with their weird distribution methods, but that's what we hear. And that GK is cutting back on its adventure comics in favor of the animation-connected comics. %% Kirby's new Marvel comic (RETURN OF THE GODS? We don't know.) will be a monthly, we hear. %% Paty, longtime admirer of WandaVision, is doing a big VisionsWanda piece for FOOM; we've got to order FOOM again one of these days. She is also working on Marvel Land (or some such spelling), with three-dimensional Baxter Building, Avengers Mansion, and such.

MISCELLANY Sunday, November 2, 1975, Patrick McGoohan starred in and directed the COLUMBO episode "Identity Crisis." (Well, actually, he starred in it and directed it earlier--but it was shown by NBC on November 2.) It concerned a spy (McGoohan) who killed another spy--with the homicide being investigated by Columbo. In the course of the story, Columbo was taken aside by the head of the CIA outfit (David White played the Director). When Columbo asked to see his identification, White flashed him a card. It was clearly marked "CIA." It was also clearly marked as belonging to "Phil Corrigan - Secret Agent X-9." Honest. We suspect the gag was McGoohan's--since the lingering view of the card would be up to the director; we're going to write to McGoohan to see whether he'll claim responsibility. %% Wouldn't it be rather fun if Jim Warren would do an "I knew them when" article somewhere on such people as Robert Crumb (whose early work appeared in HELP!), Gloria Steinem, and Terry Gilliam (assistant and associate editors of HELP)? Or maybe Kurtzman could do the piece?

PEANUTS



SMALL BEGINNINGS—This is the first Peanuts strip, featuring three-quarters of the original cast of characters



Charlie Brown (not yet developed into the perpetual loser we all know and love), Sherry and Patty.



GOOD OLD(25) CHARLIE BROWN

By Don Thompson

Good grief Charlie Brown and Snoopy are 25 years old!

The first Peanuts comic strip appeared Oct. 2, 1950. To commemorate this silver anniversary, Holt, Rinehart & Winston has published a huge coffee-table book containing 134 Sunday pages in full color, a smattering of daily strips in black-and-white and a sampling of early drawings and cartoons by Charles M. Schulz that preceded the comic strip which runs in the Press and many hundreds of other papers around the world.

There have been 54 collections of Peanuts strips—with total sales of more than 11 million copies—two movies and many television shows.

There was an off-Broadway show (later broadcast as a TV special) called "You're a Good Man, Charlie Brown." There have been record albums and warehouses full of dolls, greeting cards, lunchboxes, toothbrushes, bedshirts, clothing and scores of other items.

Snoopy and Charlie Brown have been on the cover of Time Magazine and accompanied Apollo astronauts into space.

Schulz has won two "Reuben" awards from the National Cartoonists Society as cartoonist of the year.

It is one of the most widely read and influential strips in history but, despite all the people who have grown up since it first appeared, it is hard to believe it is 25 years old.

Naturally, Charlie Brown has not grown significantly older. Who would want him to grow up?

On the other hand, Charles M. Schulz has most definitely grown up, as revealed in his autobiographical self-analysis in PEANUTS JUBILEE.

It is a bit discouraging, reading Schulz's analyses of his strip and his reasons for everything he does, to see that success does not just happen. There is nothing accidental in Peanuts; it is all carefully planned, the end result of a great deal of thought and work.

This sort of thing comes as a blow to the Charlie Browns among us who keep hoping to discover a secret shortcut to fame.

With all his success, Schulz has a few regrets. He wishes his strip were published a bit larger and more prominently.

PEANUTS JUBILEE by Charles M. Schulz, Holt, Rinehart & Winston, 222 pages, \$29.95. Comics. The reviewer is a Press staffer who has co-edited two books on comics.



NO RESEMBLANCE—Charles M. Schulz as he looks today bears no external signs of the uncertainties that beset Charlie Brown although he writes in PEANUTS JUBILEE that his life still provides most of the failures Good Ol' Charlie Brown endures in the strip.

much larger than most papers) and, most of all, he wishes it were called something else.

"I have resented the title 'Peanuts' that was forced upon me. I still am convinced that it is the worst title ever thought of for a comic strip," he writes.

His original title for the strip was "LF1 Folks," the title under which a weekly batch of cartoons was published in the St. Paul Pioneer Press. The Pioneer Press career ended when Schulz asked his editor for a better position in the paper (his cartoons ran in the women's pages), for daily exposure and for more pay.

His editor rejected all three ideas but accepted a fourth Schulz suggestion—that he quit.

Schulz went his fledgling comic--then



THE REAL SNOOPY—Spike, a black-and-white dog whose unusual appetite got him in Ripley's "Believe It or Not!" accepts a bottle of Coke from a young Charles Schulz. Snoopy (who originally was to be called Sniffy) was modeled after Spike.

a panel cartoon, not a strip—to a number of syndicates and had a vast number of outright rejections and some even more disheartening near-misses.

United Features Syndicate asked Schulz to come to New York to discuss his panel cartoon. He promised so early, only a receptionist was present, so he left.

MORE MISCELLANY

Joe D'Espris notes that the November, 1975 NATIONAL GEOGRAPHIC has an article on what it calls The Nation's Bookcase--and on page 684 it devotes a couple of paragraphs to comics and has a picture of an old Superman story page. (This is amusing, because the Library of Congress has snooted comics for decades--keeping very, very few issues in its files.) %% Donna Gisolo, RR 3, Clinton, Indiana 47842, would like to know about WIZARD OF OZ fans. She has a friend who is hooked on the film and she promised to find out about the club for him. We know there's an entire world of Oz fan-don--though we gather it deals much more with the Baum world than with the Garland world. Can anyone help with data? (Roy Thomas will have some information on the Oz world in upcoming Oz comics.) %% We know that lasers can be used without killing people they're used on (e.g., in eye surgery)--but as a weapon? Lasers cut, Tony; we haven't worked out the "NON-fatal blast" you used in GHOST RIDER #15. Were you thinking of STAR TREK's phasers? %% But the Orb would've got his comeuppance without GR in that issue--thanks to wearing "an ASBESTOS-fibered costume." Actually, it'd take longer than an issue of a comic usually covers, but wearing asbestos can kill you rather nastily... %% From now through January 30, 1976 there is a display on comics in the Special Collections Reading Room of the University of Pittsburgh libraries. Members of the Pittsburgh Comics Club selected comics and pulps from their private collections for the show. %% Art Scott recommends DAPA-EM, the mystery fans' amateur publishing association for those of you who enjoy mysteries. For information, write their central mailer, Donna Balopole, Box 1202, SUNY Binghamton, Binghamton, New York 13901. We gather that the apa has a problem in getting a large number of detective story fans together; an infusion of new members would help enormously. Donna will, presumably, have the information you'll need concerning dues and frequency of publication by members; send her a self-addressed stamped envelope. %% Latest issue of MEDIASCENE has quite a bit of coverage of ROYAL FLASH, a movie which has suffered from bad reviews. Let us cast our vote with MEDIASCENE on this; their writer enjoyed the movie very much.

One character NOT in search of an author

By Don Thompson

How does a reviewer review a novel in which he is a character?

For one thing, he doesn't pretend to be objective.

Okay. NOW YOU SEE IT/HIM/THEM... is a science-fiction novel by Gene DeWeese and Robert Coulson, friends of mine.

One of the characters in this novel is a newspaper reporter named Don Thompson, a "short, chunky" man wearing moderately loud clothes and with a "prematurely balding brow." He also happens to be a science fiction fan and a collector of folk music records.

While I'm not too happy with the word "chunky," I am forced to admit that there are stronger words they could have used. However, there is nothing premature about my baldness. And, yes, I am a fan and collector of science fiction and folk music records, among other things. And I like colorful clothes.

There are several science fiction writers and fans in this funny novel, some of them appearing under their own names and some of them in thin plastic disguises.

Before the book was published, all of the real people in the book—including a short, chunky,

NOW YOU SEE IT/HIM/THEM... by Gene DeWeese and Robert Coulson, 157 pages, Doubleday, \$5.95. Science fiction. The reviewer is a Press staffer and, in this book, a fictional character.

balding reporter for The Press—had to sign releases. Doubleday didn't want us to sue.

Buck Coulson appears, unnamed, as "a hulking, unsavory man in a black T-shirt." I never thought of him as hulking, but I have no quarrel with the rest of it.

You can read the novel fully without knowing any of the real people who cavort through its pages. The novel is a well-wrought story, a murder mystery set at a science-fiction convention with the murder of a man who can disappear at will. Scattered throughout are several other persons with supernatural talents, and the authors have dreamed up some never-before-used applications for telekinesis (the ability to move objects with mental power).

Viewing the novel as objectively as I can, I would say it succeeds as a mystery novel, as a science-fiction novel and as a light entertainment. If you know the people who are making guest appearances, that's a bonus. What more can you ask of a book?

This has all the earmarks of the first of a series of novels. I hope so, even though no one has approached me about a role in a sequel. If there is a sequel and if I am in it, I hope I get to be more of a central character. I'm offstage during almost all the exciting parts.

And, dreaming big, if this should become a movie or a TV series, and the producers are looking for someone to cast in the role of the short, chunky, balding reporter, I'm available.

The Cleveland Press, Friday, October 24, 1975

By Schulz

EVEN MORE There's a bit of sloppy writing up there, and we apologize. The GEOGRAPHIC piece is about the Library of Congress. %% And the thing that really bugs us about the bad reviews for ROYAL FLASH is that (a) most of the reviewers didn't pay enough attention to the movie to notice that it was a parody of PRISONER OF ZENDA (the book, not any film version) and (b) none of the reviewers seemed able to imagine that a movie could deal with a non-admirable hero and still be funny. We enjoyed book and movie (though the book was even better than the movie).

RECORDED CON Alan Light (you DO have his address, don't you?) has produced a 12" lp of the 1975 San Diego Comicon (send him \$5.98 per copy). It has con performances by Kirby, Lee, Bradbury, Steranko, etc.--and a special interview with Jerry Siegel. The levels are quite good, though such things as questions from the audience are sometimes lost; the Siegel interview was occasionally flawed this way--though Siegel comes through clearly.

There are also quite a few clicks in the tape editing--the sort of thing we do when making a tape. Despite these quibbles, we recommend the record. There are some gems of information to be found--and you can get a picture, for example, of why Jack Kirby is so endearing. He comes across as one heck of a nice guy--as we gather he is. If you've never attended a con, this will give you the flavor of a well run program; if you have gone to cons, you'll still want this for its many items of interest, we think. (An interview or speech in print simply cannot put across a man the way hearing him can.) You even get some of the chit-chat between pros; there's even some news on it.



CHARLIE WHO?—This childhood picture of Charlie Schulz (known to his family as "Sparky") leaves little doubt as to who was the model for Charlie Brown.

some samples of a strip version in the office and went out for breakfast.

When he returned, members of the syndicate staff had eagerly opened the package and decided to buy the strip rather than the panel.

Flushed with victory, Schulz returned to Minneapolis and proposed to a certain girl. She refused and Charlie Brown was on his way.

Because Schulz is Charlie Brown. In one poignant section of this book, Schulz intersperses some strips, usually involving Charlie Brown and Peppermint Patty discussing the deeper meanings of life, with recollections of his own childhood which inspired the strip.

Charlie Brown's father is a barber. Charles Schulz's father was a barber. Charles Schulz had a dog named Spike whose resemblance to Snoopy is unmistakable.

Spike was something of a character, too, though nothing to match Snoopy's World War I exploits or writing career. Spike ate razor blades, tacks and rubber balls—Schulz's first published drawing was of Spike, accompanying an item in Ripley's "Believe It or Not!" dealing with Spike's odd eating habits.

This immense book (15 1/2 inches by 11 1/2 inches) includes a chronology of high points in the strip (Sally Brown was born in 1959, for instance, making her 16 years old) and an awesome bibliography of the scores of books published in various languages around the world.

The price is steep, but it's easy to see why the color is plentiful and excellent and the book is extremely well-made.

Be advised, also, that the price will go up to \$23 after Dec. 31.

Good grief!

Cosmic Cult: Fans Of Star Trek Are, Well, Spaced Out

Capt. Kirk & Crew Still Live For Addicts of TV Series Now Relegated to Reruns

By MARK STARR Staff Reporter of THE WALL STREET JOURNAL "To explore strange new worlds..."

Mission of the starship Enterprise CHICAGO—In his three-season period since the now-defunct television series, Star Trek, William Shatner captained his space ship Enterprise into many truly strange worlds. But his most recent command, here at the Conrad Hilton Hotel, was one of the most bizarre of all.

Mr. Shatner, who played Capt. Kirk, Leonard Nimoy, who played Mr. Spock, his pointy-eared, ever-rational second-in-command, and five other members of the cast climbed aboard a replica of the Enterprise bridge and fielded questions from their fans. More than 15,000 of them were willing to pay \$20 for a weekend of wallowing in Star Trek memorabilia at the largest Star Trek convention held to date.

Except for its size, the crowd wasn't so different from that gathered at other such conventions held around the country during the past few years. It included middle-aged women with antennae in their hair, green-skinned slave girls, hawkers of Star Trek bric-a-brac and young men brandishing phaser guns, the Star Trek crew's principal weapon.

Six years after the science-fiction adventure series was axed by NBC because of low ratings, Star Trek has grown into a cult phenomenon of galactic proportions. "I can't pretend to understand it," Mr. Shatner says. "To me, Star Trek is just a part I played six years ago, and that's that."

Market for Reruns But despite Mr. Shatner's protestations, that hardly appears to be the fate of the show, which is owned by Paramount Pictures Inc., now are syndicated to more than 150 local stations, and a network cartoon version thrives on Saturday mornings.

In addition, Star Trek books and products are selling at staggering rates. Mego International Inc., which produces a line of pint-size replicas of the Enterprise crew and other Star Trek paraphernalia, expects \$15 million in sales of Star Trek products in the fiscal year ending Feb. 28. Martin Abrams, Mego's president, says the company can't meet other \$10 million to \$15 million in demand. AFT Corp., which produces Star Trek lobby kits, has seen Star Trek sales climb 400% since 1971. And Bantam and Ballantine Books together have printed more than eight million Star Trek fiction and nonfiction books.

"It's really not all that inexplicable," Mr. Nimoy says. "The Star Trek crew won out against viciousness, demagoguery and destructiveness. The show said that decency is ultimately worthwhile. After assassinations, Watergate, the war in Vietnam, the horrors of the last 15 years, it's easy to see why people can relate to that."

Good Guys vs. Bad Guys Part of the show's appeal may be its uncomplicated, good guys versus bad guys view of the universe. In each episode, the Enterprise crew—an amalgam of races and nationalities—encounters strange beings from other worlds, including the Klingons, fierce warriors from neither reaches another galaxy. The crew are all earthlings, with the exception of Mr. Spock, a Vulcan (from the planet Vulcan) whose mother was an earth woman. It includes Dr. Leonard McCoy, a Southerner; "Scotty," a Scottish chief engineer; Lt. Uhura, a black female communications officer; and Ena, Chekov and Mr. Sulu, Russian and Japanese crewmen, respectively.

Though Star Trek dishes out a formulaic dose of adventure and futuristic gadgetry, it is principally a show of personality. Capt. Kirk, who was modeled after another fictional hero, Capt. Horatio Hornblower, combines courage and compassion. His right-hand man, Mr. Spock, analyzes problems with computerlike logic and shows any emotion. Their mission directive is essentially nonaggressive, and the customary make no value judgments about the new worlds they come upon in their intergalactic journeys.

After the first Star Trek convention took place in New York several years ago, similar events began springing up all over the country. The Chicago gathering was the brainchild of Lisa Boynton, a 35-year-old former, tax accountant and law student. "This convention meets a real demand," she says. "You see, for many people, there really is a starship Enterprise."

Indeed, the thin line between fantasy and reality was often blurred at the Conrad Hilton. Two teen-age girls from Detroit, clad in glittery, futuristic bikinis, approached a stranger and confided, "We're with the Klingon Auxiliary Corps." A tall, 24-year-old Canadian actor proudly displayed his homemade phaser gun. As he turned a dial fashioned from a salt-shaker lid, he explained, "This setting is for kill, and this is for stab. And, of course, this one is for me."

A middle-aged woman buttonholed actor Mark Lenard, who portrayed Sarek, Mr. Spock's father. "We were discussing this at the office," she said, "and we wondered why, if it was logical for Sarek to marry Amanda (an earth woman), wasn't it logical for Spock to marry Christine (an earth woman)."

Though many conventioners were here to participate in a campy put-on, others were dead serious, and this perplexes some cast members. "There are an awful lot of stupid questions that are impossible to answer," Mr. Shatner said. "People are always coming up to me and asking how could Capt. Kirk do those Promise margarine commercials. I'm an actor; it was a job."

Still, most convention participants regard the fantasy as harmless, and perhaps even a positive expression of shared faith in Star Trek's vision of the future—a universe where most of today's problems have been transcended. "It sometimes makes me nervous how much they feel for the Star Trek code," said Gene Roddenberry, the show's creator. "They treat Star Trek and its message almost like scripture, but I guess I could have given them something a lot worse to have a phenomenon about."

The Chicago convention featured personal appearances by the stars, continuous screenings of sci-fi movies and Star Trek shows, panel discussions by noted science-fiction writers, and even a presentation by an official at the National Aeronautics and Space Administration. The NASA official, Jesso von Feltkammer, staff specialist with the Office of Manned Space Flight, said his agency is interested in the Star Trek phenomenon because it is trying to escape its insular past and communicate with the public about the future.

Spins-Offs Abound "I came away with some very positive feelings," he says of the convention. "I think Star Trek heightened these people's awareness of their own future and the future of all mankind. . . . These people are asking what we can do to make one of these futures we want come about."

From a financial standpoint, the convention appears to have been a resounding success. After paying costs of about \$75,000 (the actors received anywhere from about \$1,000 to \$5,000 each, plus expenses), Miss Boynton's Teles TV Corp. stands to make well in excess of \$100,000 from the venture. Other promoters, scrambling to grab a piece of the action, are laying plans for new Star Trek conventions elsewhere. In New York City, two such events are scheduled just weeks apart early next year.

Not does the market for new Star Trek spinoffs show any sign of abating. Paramount is committed to the production of a full-length feature Star Trek movie for 1978, although the project has been stalled by script problems. There are also current plans to film a new weekly television series, and Mr. Roddenberry says that if the show did return to TV, it might be in the form of a limited number of specials or a "mini-series" of, say, six 30-minute shows. These, he says, would enable the show to make well in maintain high quality while getting a big return on their investment.

The craze has even found its way into the hallowed halls of Washington's Smithsonian Institution. When the Smithsonian dedicates its new National Air and Space Museum next July 4, the original 11-foot by five-foot studio model of the Enterprise will be on prominent display.

WALL ST. JOURNAL
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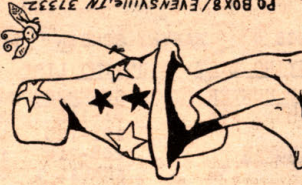
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4-12 15¢	<u>MONSTERS ON THE PROWL</u>	2 \$18.00	51-60 50¢
<u>MARVEL FEATURE (RED SONJA)</u>	9-15 10¢	3 \$12.00	61-70 25¢
1 25¢	16-17 35¢	4,5 9.00	71-99 20¢
2,3 18¢	17-29 8¢	6-8 6.50	<u>TALES OF ASGAR</u> 1 25¢
<u>MARVEL PREMIERE</u>	<u>MONSTERS UNLEASHED</u>	9-15 3.00	<u>THOR</u> 83=\$22
1 50¢	2,6,ANNI 50¢	16-29 1.45	84 \$ 8
2,3 30¢	<u>NICK FURY, AGENT OF SHIELD</u> 1 40¢	30-40 85¢	85 \$ 4
4-15 25¢	2-5 35¢	41-50 50¢	86-90 \$ 3
16-24 15¢	6-18 15¢	51-75 35¢	91-100=\$1.50
<u>MARVEL MOVIE PREMIERE</u> 1=35¢	1 (NEW) 15¢	76-102 30¢	101-110 75¢
<u>MARVEL PREVIEW</u>	<u>NOT BRAND</u>	103-121 25¢	111-120 50¢
4=50¢ 2,3= 25¢	<u>EECH</u> 1 25¢	122-153 12¢	121-130 25¢
<u>MARVEL SPOT-LIGHT</u> 1-3 25¢	2-13 15¢	ANNUAL 1 4.00	131-160 25¢
4-6,12 20¢	<u>PLANET OF APES (MAG)</u>	2,3 1.70	161-215 20¢
7-11,13-25=12¢	1-16 30¢	4-9 25¢	216 UP 12¢
<u>MARVEL SUPER HEROES</u> 1,12 45¢	<u>SAVAGE SWORD</u>	PAPERBACK 75¢	ANNUAL 1 75¢
13-20 25¢	1 50¢	<u>STRANGE TALES</u>	2 25¢
21-30 15¢	2-4 50¢	101 7.00	<u>TOMB OF DRACULA</u> 1 50¢
31-60 10¢	ANNUAL 1 76¢	102 2.50	2-15 25¢
<u>MARVEL TALES</u>	<u>SAVAGE TALES</u>	103-105 1.75	16 UP 14¢
1 1.50	1 \$13.00	106-115 1.50	<u>TOWER OF SHADOWS</u> 1 20¢
2 50¢	2 1.50	116-125 50¢	3-9 12¢
3-11 15¢	3,4 75¢	126-135 35¢	<u>UNKNOWN WORLDS</u>
12-60 10¢	5-11 35¢	136-168,18=20¢	1-6 35¢
<u>MARVEL TEEMUP</u>	ANNUAL 1 75¢	ANNUAL 1,2 \$5	<u>VAMPIRE TALES</u>
1 50¢	<u>SGT. FURY</u>	<u>SUBMARINER</u>	5,11,ANN 1 25¢
2-5 35¢	1 7.90	1 60¢	<u>WARIOCK</u> 1,9-11
6-10 25¢	2,3 1.00	2-20 25¢	25¢
11-17,39,41=20¢	4,5 55¢	26-45 17¢	<u>WEREWOLF</u> 1 25¢
18-38,40 12¢	6-13 20¢	46-67 10¢	2-36 12¢
<u>MARVEL TREASURY</u>	<u>SILVER SURFER</u>	ANNUAL 1,2 25¢	<u>X-MEN</u> 1=8.00
HOLIDAY 50¢	1 2.25	<u>SUPERNATURAL THRILLERS</u>	2 3.50
KUNG-FU 50¢	2-7 1.25	1,3 25¢	3 2.25
NEW SPIDEY 50¢	9-11 70¢	<u>TALES OF SUSPENSE</u> 39 \$12	4 1.50
<u>MARVEL TRIPLE</u>	13-15 70¢	40 3.50	46-50 75¢
ACTION 1 20¢	17,18 70¢	41-45 1.50	51-60 50¢
2-40 12¢	8,16 20¢	46-50 75¢	61-70 25¢
<u>MARVEL TWO-IN-ONE</u> 1-14 10¢		61-99 20¢	71-99 20¢
		<u>TALES TO ASTONISH</u>	<u>DYNAMO</u> 1 50¢
		27 \$15.00	2-4 40¢
		35 6.75	<u>FIGHT THE ENEMY</u> 1UP 20¢
		36-40 2.00	<u>NOMAN</u> 1,2 50¢
			<u>THUNDER AGENTS</u>
			1 1.00
			2-10 40¢
			11-17 30¢
			18-20 15¢
			<u>UNDERSEA AGENTS</u>
			1-6 10¢
			<u>FLASH GORDON</u>
			1 85¢
			2-10 30¢
			11-18 15¢
			<u>FLY</u> 1 \$4.50
			2 \$2.65
			3,4 \$1.35
			5-10 35¢
			11-29 15¢
			40-50 12¢
			<u>DOUBLE LIFE OF PRIVATE STRONG</u>
			1 2.50
			2 1.25
			<u>JAGUAR</u> 1 50¢
			2-15 20¢
			<u>MIGHTY CRUSADERS</u>
			1-7 12¢
			<u>SHADOW</u> 1-8 12¢
			<u>SUPER HEROES VS. SUPER VILLAINS</u> 1 25¢
			<u>CAPT. ATOM</u>
			75-82 25¢
			83,84 10¢
			85-89 15¢
			<u>NEW BLUE</u>
			<u>BETLE</u> 1-5 12¢
			<u>E-MAN</u> 1 UP 12¢

BUYING !!!

PAGE 4 HARVEY SCHEIN POSTOFFICE BOX 11198 CHICAGO, ILL. 60611

<u>BUYING LIST</u>	<u>BUYING LIST</u>	<u>BUYING LIST</u>	<u>BUYING LIST</u>	<u>BUYING LIST</u>	<u>BUYING LIST</u>
<u>RIP HUNTER</u>	<u>SUPERBOY CONT.</u>	<u>WEIRD MYSTERY</u>	<u>SPACE</u>	<u>GASTLE OF FRANK-</u>	
1-45 12¢	81-100 25¢	1,3-20 10¢	<u>FAMILY</u>	<u>STEIN 1-5 \$1.00</u>	
	101-130 10¢		<u>ROBINSON</u>	6-10 75¢ 11 1.75	
<u>SANDMAN</u>	208-214 10¢	<u>WEIRD WAR</u>	1 70¢	12-27 35¢	
2-6 15¢	ANNUAL 1 40¢	1-5 15¢	2-10 20¢	<u>CRAZY MAGAZINE</u>	
3-5 10¢		6-10 12¢	11-30 10¢	2 40¢ 12UP 10¢	
	<u>SUPERMAN</u>	11-45 12¢			
<u>SEA DEVILS</u>	60-100 \$3.00		<u>STAR TREK</u>		
1-35 10¢	101-110 \$2.25	<u>WEIRD WESTERN</u>	1 30¢	<u>CREEPY</u> 1 75¢	
	111-120 \$1.50	12-20 15¢	2-15 15¢	14-50 25¢	
<u>SECRET ORIGINS</u>	121-130 \$1.25	21-27 10¢		51-75 35¢	
ANNUAL 1 3.50	131-140 75¢	28-34 12¢	<u>TARZAN</u>		
#8 50¢ 1 10¢	141-150 50¢		100-206	<u>DEVILINA</u> 1,2 50¢	
	151-156 35¢	<u>WEIRD WORLDS</u>	8¢	<u>EERIE</u> 11-70 30¢	
<u>SHADOW</u> 1,11,12	157-165 25¢	1 15¢	<u>ATLAS</u>	<u>MOVIE MONSTERS</u>	
12¢	166-180 20¢			1-4 50¢	
<u>SHERLOCK HOLMES</u>	181-200 15¢	<u>WITCHING HOUR</u>	<u>DESTRUCTOR</u>		
1 12¢	201-295 8¢	1,3,5,14 10¢	1 15¢	<u>NIGHTMARE</u> 1,2 60¢	
	ANNUALS 1 \$2	2-4,6-10 8¢		3-20 25¢	
<u>SHOWCASE</u>	2,3 \$1 4-6 50¢		<u>MORLOCK</u>		
1-14 \$7.00	7,8 30¢ 183,	<u>WONDER WOMAN</u>	1,2 15¢	<u>PSYCHO</u> 1-20 25¢	
15,16 \$3.50	197 50¢	60-80 \$1.00			
17 \$8.00	202,207,212,	81-100 76¢	<u>PLANET OF</u>	<u>SPYGLASS</u> 1-20 25¢	
18,19 \$5.00	217,222,227	101-140 20¢	<u>VAMPIRES</u>		
20,21 \$3.00	25¢	141-177 6¢	1 15¢	<u>SPIRIT</u> 1-6 50¢	
22-24 \$5.00		178 20¢		7-12 60¢	
25-36 \$1.00	<u>SUPER TEAM</u>	179-195 12¢	<u>PHANTOM</u>		
37-40 60¢	<u>FAMILY</u> 2,3 25¢	196-222 8¢	1,2 50¢	<u>VAMPIRELLA</u> 1,3 \$2	
41-50 25¢	<u>SUPERMAN</u>		3-10 25¢	2=1,25 4-6 75¢	
51-81 15¢	<u>FAMILY</u> 169 20¢	<u>WORLD FINEST</u>	11-20 10¢	8-13=75¢ 15-24	
82-84 40¢	171-175 20¢	60-80 \$2.00		50¢ 25,27-42 35¢	
85-93 10¢		81-90 \$1.00	<u>SPIRIT</u>		
<u>SPECTRE</u> 1 35¢	<u>SWAMP THING</u>	91-100 75¢	BY HARVEY	<u>WEIRD MACABRE</u>	
2-10 25¢	1 \$1.50 2 50¢	101-120 30¢	THRILLERS	1 75¢ 2=30¢	
	3-15 10¢	121-130 20¢	#1 \$1.20		
	16-20,21 8¢	131-150 12¢	#2 75¢	<u>AMAZING WORLD OF</u>	
		151 UP 7¢		<u>DC COMICS</u> ANY=60¢	
<u>SSWS</u> 138-161	<u>SWORD OF</u>	<u>BREEMAN</u> 1 35¢	<u>CLASSIC</u>		
10¢	<u>SORCERY</u>	2,3 35¢	<u>COMICS-</u>	<u>FOOM</u> 1-15 60¢	
	1 10¢		<u>ILLUSTRATED</u>		
<u>STALKER</u> 1 25¢		<u>FIGHTING</u>	1 \$5.00	<u>HAUNT OF HORROR</u>	
2,3 10¢ 4, 15¢	<u>TARZAN</u> 207 30¢	<u>AMERICAN</u>	2-10 \$3.00	<u>DIGEST</u> 1,3 30¢	
	208 12¢ 209-	#1 50¢	11-35	<u>MARVEL PAPERBACKS</u>	
<u>STRANGE</u>	245 10¢		\$1.75	ANY = 50¢	
<u>ADVENTURES</u>	<u>TARZAN FAMILY</u>	<u>JACK Q FROST</u>			
10-50 \$1.00	59-62 20¢	2,3 25¢	36-45	<u>RB&CC</u> 115-130 55¢	
51-100 40¢		<u>JIGSAW</u> 1 15¢	\$1.25	100-114 30¢	
205 \$1.50	<u>TEEN TITANS</u>	<u>PIRANA</u> 1 20¢	46-80 70¢	50-99 25¢	
206-207 80¢	1 \$1.00		81-105		
208-216 60¢	2-4 25¢	<u>DR. SOLAR</u>	50¢	<u>MEDIA SCENE</u> 17UP	
217-225 10¢	5-10 10¢	1-5 20¢ 6-20	<u>LINE</u>	50¢ 10-16 30¢	
226-239 7¢	11-25 8¢	8¢	<u>DRAWINGS-</u>		
		<u>MAGNUS ROBOT</u>	<u>CLASSICS</u>	<u>WITZEND</u> 5,6 \$1.25	
<u>SUPERBOY</u>	<u>TOMAHAWK</u>	<u>FIGHTER</u>	1-80 25¢		
31-50 \$1.50	ANY = 5¢	1 50¢		<u>ANY OTHER</u>	
51-60 \$1.25	<u>TOR</u> 3-5 10¢	2-5 30¢		<u>CLASSICS</u>	
61-70 75¢	<u>WARLORD</u> 1 10¢	6-10 25¢	<u>ILLUSTRATED</u>	<u>SPECIALS</u> 25¢	
71-80 50¢		11-45 10¢	= 10¢	<u>WORLD around us</u>	
				1-24 (15¢)	

BUYING !!!

sale MOVIE sale

X-MAS SALE X-MAS SALE X-MAS SALE X-MAS SALE X-MAS SALE X-MAS SALE X-MAS SALE
HERE IS YOUR CHANCE TO FILL IN YOUR MOVIE COLLECTION OR JUST FIND A GREAT BUY.
ALL POSTERS AND SPILLS ARE IN GOOD TO MINT CONDITION. BECAUSE OF THIS SALE WE
MUST ASK FOR A MINIMUM ORDER OF \$5.00, BUT I WILL CONTINUE TO ABSORB ALL OF THE
POSTAGE COSTS. ALL ORDERS ARE SHIPPED POSTAGE PAID. AFTER THIS SALE WE WILL
RETURN TO A NO MINIMUM ORDER POLICY. PLEASE MAKE ALL CHECKS OR MONEY ORDERS
PAYABLE TO LAURENCE GLASSMAN... THANKS TO ALL AND HAPPY HOLIDAYS, GOOD HEALTH....

MOVIE STILLIS (8x10) GLOSSY

STILLS WERE 3 FOR \$2.00...NOW 5 FOR \$3.00...NOW 5 FOR \$3.00...NOW 5 FOR \$3.00...

Cagney/Harlow-Public Enemy '31
Bogart Studio Shot '44
Bogart-Treasure of Sierra Madre '42
Bogart-Casablanca '42
Bogart/Bacall-To Have&Have Not '44
Jean Harlow-China Seas '35
Shirley Temple-Little Colonel '35
Rudolph Valentino-The Sheik '24
Groucho Marx-Horse Feathers '32
Bela Lugosi-Dracula '31
Monroe-7 Year Itch '55
Gable-Gone with the Wind '39
W.C.Fields-My Little Chickadee
E.G.Robinson-Little Caesar '30
PAUL NEWMAN, STEVE MCQUEEN, JOHN WAYNE-ELONE RANGER, GRITA GARBO, STUDIO SHOTS.....

THEATER POSTERS

THEATER POSTERS WERE \$3.50 TO \$4.00...NOW \$2.75 EACH...NOW \$2.75 EACH.....

Rudolph Valentino in "The Sheik" 1922 11x17, closeup of Valentino.....	\$2.75
Jean Harlow in "Hells Angels" 1930 11x14, Harlow in lacy slip.....	\$2.75
Lon Chaney Sr. in "Hunchback of Notre Dame" 1923 11x17.....	\$2.75
Charlie Chaplin in "Gold Rush" 1925 11x14, with Georgia Hale.....	\$2.75
John Barrymore in "Dr. Jekyll and Hyde" 1920 11x17.....	\$2.75
State Fair 1933 11x14 with Janet Gaynor, Lew Ayres, Will Rogers, Dressler....	\$2.75

DISPLAY POSTERS (22x28)

DISPLAY POSTERS WERE \$6.00 TO \$7.50...NOW ALL ARE \$5.95 EACH...\$5.95 EACH.....

Dracula-full colour showing Bela Lugosi poised over girl..1931.....	35.95
Bogart-All Through the Night,very good Bogey..1941.....	35.95
Gone with the Wind-Gable carrying Leigh against firey background..1939.....	35.95
Frankenstein-Boris Karloff in the horror classic..1931.....	35.95
King Kong-Kong holding Fay Wray on top of the Empire State..1933.....	35.95
Mae West in "Every Days a Holiday"..1930.....	35.95

DISPLAY POSTERS CONT.

Laurel & Hardy in "March of the Wooden Soldiers" slight yellowed.	1934	\$5.95
Rudolph Valentino in "A Sainted Devil" full colour.	1924	\$5.95
Gable / Turner in "Monkey Tom" r1955	was \$25.00	NOW \$15.00
Dustin Hoffman in "John & Mary" 1969	was \$7.50	NOW \$3.00
John Wayne in "The Undeafated" 1969	was \$7.00	NOW \$3.00
Tyrone Power in "Untamed" 1955	was \$15.00	NOW \$4.00
John Garfield in "Castle on the Hudson" 1949	was \$30.00	NOW \$20.00
Katherine Hepburn in "Dragon Seed" 1944	was \$30.00	NOW \$17.50
Marlon Brando in "Moriatori" 1965	was \$6.50	NOW \$3.50
Susan Hayward in "Marriage Go-Round" 1980	was \$5.50	NOW \$3.50

INSERT POSTERS (14x36)

ALL OF THESE INSERTS SOLD FOR \$4.00 TO \$8.00 EACH...NOW ONLY \$3.00 EACH.....

Satan Never Sleeps, William Holden	Daniel Boone, Fess Parker
Return of the Fly, Vincent Price	Return of Mr. Moto, Henry Silva
The Tall Men, Gable	Che, Omar Sharif
Alligator People, Lon Chaney	Sound & The Fury, Yul Brenner
The Stripper, Jocune Woodward	Cleopatra, Elizabeth Taylor
The Robe, Richard Burton	Rasputin, Mad Monk, Christopher Lee
Only Game in Town, E. Taylor	Forty Guns, Gene Barry
Blue Max, George Peppard	Stray Dogs, Dustin Hoffman
100 Rifles, Raquel Welch	The Leopard, Burt Lancaster
Boston Strangler, Tony Curtis	Compulsion, Orson Wells
Patton, George C. Scott	Chairman, Gregory Peck
Sanctuary, Lee Remick	Gang War, Charles Bronson
The Touch, Elliot Gould	1 Million Years B.C., Raquel Welch

INSERT POSTERS CONT

~~INSERT POSTERS CONT.~~
THESE POSTERS PREVIOUSLY SOLD FOR \$15.00 TO \$25.00 EACH...NOW ONLY \$7.50 EACH..

Triggerman with Johnny Mack Brown 1947
 Gun For a Coward, Fred MacMurray 1956
 Prairie Strangers, Charles Starrett '41
 My Own True Love, Melvin Douglas '49
 Heaven Only Knows, Bob Cummings 1947
 Nearly 18, Gale Storm 1943
 Coverup, William Bendix 1949
 The Man I Love, Ida Lupino 1947
 Total Victor, Viveca Lindfors 1948
 News Hounds, Bowers Boys 1947
 Jolopy, Bowers Boys 1952
 Lets Go Navy, Bowers Boys 1951
 Take One False Step, Shelly Winters
 3- Stooges in Orbit 1962
 The Sun Also Rises, Tyrone Power
 South Pacific, Mitzi Gaynor
 Carmen Jones, Dorothy Dandridge
 High Fury, Madeline Carroll 1948
 Hollywood Story, Richard Conte 1951
 The Gangster, Barry Sullivan 1947
 Man from Montana, John Mack Brown 1950
 Borderline, Fred Macmurray 1950
 Soldiers 3, Stewart Granger 1951
 Family Honeymoon, Claudette Colbert
 A Connecticut Yankee, Bing Crosby '49
 Free For All, Bob Cummings 1949
 Bandits of Dark Canyon, Alan Rocky Lane 1948
 The Bride Goes Wild, Van Johnson/June Alliso.
 5 Smart Girls, Deanna Durbin 1949
 Well Groomed Bride, Ray Milland 1946
 The Spiritualist, Turen Bey 1948
 Anna Lucasta, Paulette Goddard 1949
 Bluebeard, John Carradine 1944
 Johnny Stool Pidgeon, Shelly Winters '49
 Fighting Pools, Bowers Boys 1949
 Bowers Bucherros, Bowers Boys 1947
 Here Come The Waves, Bing Crosby/B. Hutton '44
 Romance on the High Seas, Doris Day 1948
 3- Stooges Funorama 1959
 Zorba The Greek, Anthony Quinn
 The King And I, Yul Brenner
 Untamed, T. Power/Susan Hayward
 Thelma Gordon, Barbara Stanwyck 1950
 Law of the West, John Mack Brown 1949
 Gun Snugglers, Tim Holt 1941
 Little Giant, Abbott/Costello 1946
 That Night With You, Franchot Tone 1945
 Thief of Damascas, Paul Henried 1952
 A Bell For Adamo, Gene Tierney 1944
 Private Eyes, Bowers Boys 1953
 Trouble Makers, Bowers Boys 1949

LOBBY CARDS (11x14)

ALL LOBBY CARDS ARE NOW REDUCED TO 50¢ EACH.....50¢ EACH.....50¢ EACH.....50¢

Violent Summer-Public Nurse-Witch Doctor-Raiders From Beneath The Sea-The Leopard
The Day Mars Invaded Earth-Joanna-A Flea In Her Soup-The Touchables-The Secret
Life of an American Wife-Making It-A Guide For the Married Man-David Copperfield
Secret World-The Day The Fish Came Out-The Seven Minutes-Vanishing Point-Krenlin
Letter-Deadfall-Miracle of the Hills-The Little Savage-Snokey-El Greco-Blue For
Lovers-Hard Contract-Devils Own-Boys of St. Paul Street-Games-Wotch-The Chairman
Prudence and the Pill-Tone German-Two For the Road-Daniel Boone-Plim Plan Man
**IF YOU ORDER MULTIPLES OF ONE TITLE YOU WILL RECEIVE DIFFERENT CARDS.....

ROCK & ROLL POSTERS

THESE ARE ORIGINAL LITHOGRAPH POSTERS USED AT BILL GRAHAM'S FILLMORE WEST THEATER IN SAN FRANCISCO DURING THE '60's AND '70's. THEY HAVE THE NAMES OF THE ROCK GROUPS THAT APPEAR. ALL ARE 14"x22" AND IN FULL COLOUR. WERE SELLING FOR \$10.00 TO \$20.00 EACH...NOW ONLY \$5.00 EACH...NOW ONLY \$5.00 EACH...NOW ONLY \$5.00 EACH..

Paul Butterfield-Canned Heat-Grateful Dead-Steve Miller-Chuck Berry-Chicago
The Band-Sha Na Ne-Jefferson Airplane-Janis Joplin-The Doors-Frank Zappa-Rascals
Leon Russell-Albert King-B.B.King-Taj Mahal-Little Richard-Rod Stewart-Jeff Beck
Buddy Guy-Paces-John Mayall with many others.....

ASSORTED LOSS

FULL COLOUR MOVIE POSTER L-SHEETS...SEE PREVIOUS ADS FOR TITLES INCLUDED.....

60¢ EACH IN LOTS OF TWENTY	(20)	\$12.50	POSTAGE PAID
55¢ EACH IN LOTS OF FIFTY	(50)	28.50	POSTAGE PAID
50¢ EACH IN LOTS OF HUNDRED	(100)	50.00	POSTAGE PAID

LOBBY CARDS: 13 COMPLETE SETS WITH 104 FULL COLOUR 11-14 LOBBY CARDS FOR ONLY
\$25.00 POSTAGE PAID.....\$25.00 POSTAGE PAID.....

IF YOU DO NOT SEE ANYTHING ON THESE FOUR (4) SAME PAGES PLEASE FILL OUT THE FORM BELOW AND WE WILL PLACE YOUR NAME AND ANY FRIENDS NAMES ON OUR PREFERRED MAILING LIST. WE OFFER A FREE POSTER FINDER SERVICE TO THOSE LOOKING FOR SPECIFIC MOVIE MATERIAL. THERE IS NEVER ANY CHARGE FOR THIS LISTING AND SERVICE.....

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

INTERESTS

NAME _____
ADDRESS _____
CITY _____ ST. _____ ZIP _____

117705

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

INTERESTS

****PLEASE BE SURE TO GIVE ME AN IDEA OF YOUR WIVES, ASSOON AS WE COMPILE ALL YOUR INFORMATION WE WILL SEND YOU A LIST OF EVERYTHING WE HAVE AVAILABLE THAT MIGHT BE OF INTEREST TO YOU...THANK YOU...BE SURE TO LOOK AT THE OTHER PAGES OF THIS AD.**

***HELLO GANG, WELL HERE WE COME TO THE LAST PAGE OF OUR CHRISTMAN SALE, FOR AN
ADDED TREAT THIS LAST PART IS GOING TO BE AN AUCTION. PLEASE CUT OUT THIS PAGE
AND PUT YOUR BID NEXT TO THE PIECE OR PIECES YOU DESIRE TO BID ON. BIDS WILL BE
ACCEPTED FOR THREE (3) AFTER THE DATE OF THIS ISSUE, THE WINNERS WILL THEN BE
NOTIFIED. IF YOU WISH TO BE NOTIFIED OF YOUR BID PLEASE SEND A SASE. GOOD LUCK.

- 1) Humphrey Bogart in "Key Largo" 1948 display poster
- 2) Bogart/Bacall in "Dark Passage" 1947 display poster
- 3) Humphrey Bogart in "Deadline U.S.A." 1952 set of 8 lobby
- 4) MARILYN MONROE in "Love Nest" 1951 l-sheet
- 5) W.C.Fields in "Down Memory Lane" 1949 set of 8 lobby cards
- 6) E.G.Robinson in "Larceny Inc" 1942 l-sheet
- 7) MARILYN MONROE in "Some Like It Hot" 1959 l-sheet
- 8) James Cagney in "Kiss Tomorrow Goodbye" 1950 l-sheet
- 9) James Dean in "Rebel Without a Cause" 1955 11x14
- 10) Fred Astaire in "Daddy Long Legs" 1955 l-sheet
- 11) Fred Astaire in "Royal Wedding" 1951 l-sheet
- 12) Clark Gable in "Somewhere I'll Find You" 1942 11x14
- 13) James Dean in "The James Dean Story" 1957 l-sheet
- 14) James Cagney in "Come Fill the Cup" 1951 l-sheet

***JUST FILL IN THE AMOUNT THAT YOU WISH TO BID AND MAIL THIS PAGE TO AUCTION
c/o LAURENCE GLASSMAN...

Name _____
ADDRESS _____

WELL THIS IS THE VERY END OF OUR FIRST CHRISTMAS SALE. I HOPE ALL OF YOU FIND SOMETHING YOU CAN USE. PEACE TO ALL AND A VERY HAPPY NEW YEAR TO ALL

Lawrence K. Shuman

NO MINIMUM ORDER
ALL COMICS ARE
GOOD OR BETTER
CONDITION. PRICES
ARE FOR EACH
COMIC

SUPER SALE!

ADD 75¢ FOR
POSTAGE AND
INSURANCE FOR
ORDERS UNDER
\$10.00 - OVER
\$10.00 ADD \$1.00

AVENGERS	CONAN	DEFEY	DEFENDERS
#18, 19 = \$2.25	#2 = \$9.00	90, 92, 105	#1 = \$3.00
22, 27 = \$1.25	#5 = \$6.00	119 = 35¢	5, 7 = \$1.50
30 = \$1.25	#40 = \$5.00	THOR	17 = 50¢
104, 117, 123	50, 51, 53	152, 152	22, 27-29 = 35¢
124, 129, 139	55 = 35¢	154 = 75¢	IRON-MAN
140 = 35¢		191, 195	#51, 53, 58 = 50¢
CAPT AMERICA	LUKE CAGE	198, 200 = 60¢	72-74, 77 = 35¢
#100 = \$2.25	(POWER MAN)	204, 206	FANTASTIC FOUR
124 = \$1.00	#2-4 = \$1.25	213, 214	127, 133, 136
153, 154, 156	6-10 = \$1.00	217, 219 = 50¢	137, 145, 148 = 50¢
161, 163, 170 = 50¢	11-17 = 60¢	231, 235	150-153, 155
181-186 = 35¢	25 = 35¢	236 = 35¢	158, 161 = 35¢
HUMAN TORCH	HULK	MARVEL TEAM-UP	X-MEN
#3-6 = 50¢	156, 158 = 60¢	48, 11 = 75¢	77-79
SPIDER-MAN	162, 186	32-35, 37 = 50¢	93, 94 = 35¢
120, 123, 129	188, 192 = 35¢		
135, 138-140 = 50¢			
141, 144, 145 = 35¢			
WE BUY! SEND A LIST!	FOR COMICS NOT LISTED WRITE IN!		

Cottage Industries
Box 51
Des Plaines, Illinois, U.S.A. 60017

WSA 38
HEY LOOK!!
R.E. WINFREE, INC.
1312 CAMDEN DR.
RICHMOND, VA 23229
804-285-0315
PLEASE ADD 75¢ POST & INS. AND INCLUDE SASE WITH ORDER

ACTION #107 AG #4, ADVENTURE #108 FINE #8, BATHING #84 FINE #35
ALL AMERICAN #84 SPAL #6, 92 NM #12, ARCHIE ANNUAL #2 1/2 FINE #2.00
(THE) BARBER #1 FINE #6, BLACK TERROR FINE #5, BOY 275/150 #8.00
#33 NM 60, 30 NM 100 FINE OR 100 FINE #12.00, COLAN #3 NM 100 FINE #10
CRACK #45 FINE 200 FINE #3.00, DAREDEVIL #131 FINE #1.50
360 SARL MC 200, 45 FINE #4, DETECTIVE #131 FINE #1.50
DOLMAN #10 FINE #9, 12 FINE #4, DYNAMIC 24 FINE #2.00
FEATURE #100 FINE #3, 109 FINE #4, DYNAMIC 24 FINE #2.00
FIGHT #53 FINE #2.50, FRODO'S FRIENDS #6 FINE #2
HIT #47 FINE #3.00, JET #11 FINE #3.00, JET #11 FINE #3.00
JEE FLOOKE #2 FINE (2ND SERIES) #3.00, JUNGLE #97 FINE #2
LAUGH #25 FINE #3, LAMBEAKERS ALWAYS LOSE #1 NM #3.50
MARVEL #85 FINE #15, MICKY FINN #10 G FINE #1, 11 FINE #2
MUT & JEFF #25 FINE #2, NATIONAL #52 FINE #4, 54 FINE #5
PRINCE VALERIE #19 FINE #1.50, SMASH #6 FINE #4
STAR SPANGLED #68 FINE #5, STARTLING #48 FINE #3
SUPERMAN #90 FINE #1.50, SUPERMAN #91 FINE #1.50
SUPERBOY #1 FINE #1.50, TOMAHAWK #24 FINE #1.50
WONDER WOMAN #28 NM #1.50, HAWK OF FEAR #13 NM #1.50
TALES FROM THE SECRET #31 FINE #17, 33 NM #1.50
WEIRD FANTASY #17 NM #2.00, COME SUPERHEROES #1 NM #1.50

WSA 38
HEY LOOK!!
R.E. WINFREE, INC.
1312 CAMDEN DR.
RICHMOND, VA 23229
804-285-0315
PLEASE ADD 75¢ POST (ANOTHER 25¢ IF INSURANCE DESIRED) SASE PLEASE!

TAREAN #30 G-12, 33 G-12, 39 G-12, 69 G-12, 72 FINE #1.50
75 FINE #2.00, 79 FINE #2.00, 81 G-12, 85 FINE #2, 86 FINE #2.50, 88 NM #2.50
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HELLO I AM A COLLECTOR, NOT A DEALER. I HAVE BEEN A READER OF TBG SINCE IT'S FIRST ISSUE. I AM IN NEED OF MONEY SO I HAVE CHOSEN ONE BOX OF NATIONAL COMICS FROM MY COLLECTION TO AUCTION OFF. THE COMICS ARE LISTED BELOW. THERE ARE APPROXIMATELY 120 COMICS. THE MINIMUM BID IS \$30.00. I PAY POSTAGE AND INSURANCE. SEND YOUR BID AND TWO 10¢ STAMPS TO : MIKE PHILLIPS, TORONADO, WV 25202. WHEN I RECEIVE YOUR BID I WILL NOTIFY YOU. IF YOU HAVE BEEN OUTBID I WILL GIVE YOU A CHANCE TO RAISE YOUR BID IF YOU WANT TO. NOW WHAT AM I BID FOR THIS FINE BOX OF COMICS??

FLASH
138-fair, some initials on cover. Infantino art & cov.
141-poor, covers and 1st complete page missing.
173-very good. Infantino art & cover.
176-vg.
177-vg.
178-vg, good, stapled on.
80 pg. Giant.
180-vg, no covers.
181-vg, no covers.
182-183-nm.
185-mint.
187-m, 25¢ Giant, 2 copies.
188-m.
192-193-nm-m, Kubert covers.
194-195-nm.
194-m. Infantino art & Neal Adams cover.
195-m, Gil Kane art & N.Adams cover.
196-m. Giant issue.
197-199-m. Kane cov.&art.
200-201-m. Infan cov.&art.
202-m.
202-204-m. N.Adams cov.&art.
205-m. Giant issue, much Infantino art.
206-m.
207-m, N.Adams cover.
208-209-m. Inf art & Adams cov.
210-m. Infantino art.
211-m.
212-213-m. Great Neal Adams art in all 3 comics.
220-224-m.

GREEN LANTERN
19-g, tape on spine.
51-g. Kane cov & art.
64, 66-vg.
67-nm.
THE SPECTRE
2-vg, Neal Adams cov.&art.
4-5-vg, N.Adams cov & art.
SUPERMAN
155-f. Wayne Boring art.
164, 167-f.
167-p, no covers.
168-g.
171-f.
173-f, backcover torn.
179-f, coupon missing.
182-g.
183-g, no cover, 80 page Giant, Wayne Boring art.
188-g.
190-g, no cover. All Wayne Boring art.
191-192-vg.
196-vg, W. Boring art.
200-nm. All W. Boring art.
201-vg, W. Boring art.
202-nm. No cover, stapled on. Wayne Boring art.
203-nm.
204-205-nm. N.Adams covers.
206-m, W. Boring art. Neal Adams cover.
207-nm, cover stapled on, 80 pg. Giant. W. Boring art & N.Adams w.

GREEN LANTERN
19-g, tape on spine.
51-g, Kane cov & art.
64, 66-vg.
67-nm.

THE SPECTRE
2-vg, Neal Adams cov&art.
4-5-vg, N. Adams cov & art.

SUPERMAN
155-f. Wayne Boring art.
164, 167-f.
167-p, no covers.
168-g.
171-f.
173-f, backcover torn.
179-f, coupon missing.
181-g, " " "
183-g, no cover, 80 page
Giant. Wayne Boring art.

188-g.
190-g, no cover. All Wayne Boring art.
191-192-vg.
196-vg, W. Boring art.
200-nm. All W. Boring art.
201-vg, W. Boring art.
202-vg, cover stapled on. Wayne Boring art.
203-nm.
204-205-nm. N. Adams covers.
206-g, W. Boring art & Neal Adams cover.
207-nm, cover stapled on, 80 pg. Giant. W. Boring art & N. Adams cover.

208-m.,w.Boring art.Neal Adams cov.
212-m., & 80 page Giant.
215-m.,w.Boring art.&N.Adams cov.
217-m.,80 pg.Giant.w.soring art.
218-m.
219-m. Neal Adams cover.
220-221-m.
222-m.,80 pg.Giant,
w.Boring art.
223-226-all mint.
227-m,Giant.
228-m.
229,232-m,Boring art.
231-m.Adams cov.
233-238-all mint,
Adams covers.
239-m.,w.Boring art.
240-m.,M.Kaluta art&
Adams cover.
241-m.Boring art &
Adams cov.
242-m.Boring&Infantino art&Adams cov.
243-m.
244,247-248-m.
249-m.Adams cov&art.
250-251-m.Adams cov.
253-m. art by Virgil
Finlay.
254-m.Adams art.
255-263,270-all are
mint.

Robert Whitney REC'D MT. PLEASANT RD. VERMONT 05492
 30001 WITHIN 40001 MT. PLEASANT RD. VERMONT 05492

CONAN! ALL MINT! UNREAD!
Savage Tales #2 (3.00)
Savage Tales #3 (3.00)
Savage Tales #4 (3.00)

CONAN COMICS! MINT!

Mint-Size Conan #1 (1.00)
Mint-Size Conan #2 (1.25) 39, 40 (60¢ each) 42, 43, 44, 45 (50¢ each)

JACK KIRBY SPECTACULAR!
The Demon #1 (1.25) 2, 4 (50¢ each) 5, 8 (40¢ each) 9, 10 (35¢ each)
All Near-Mint to Mint

The New Gods #3 (1.50) 4 (1.50) VG
Master Miracle #3 (1.25) 4 (1.00) G (75¢) VG
Wonder Woman #5 (1.00) G-VG
New Gods #5 (1.25) 4 (1.00) G-VG
New Gods #6 (1.25) 4 (1.00) G-VG

KULL THE BARBARIAN! ALL NEAR+MINT!
Kull #1 (1.50) 3 (1.25) 4 (1.25) 5 (1.25) 6, 7, 8, 9, 10 (1.00 each) 11, 12, 13, 15 (75¢ each)

PANGLOSS ARTISTS! ALL VGT

Vanguers #67 (Barry Smith) 93, 94, 96 (All Neal Adams) 98 (Smith) (50¢ each)
Wonder Woman #199, 200 (Covers by Jeff Jones) (40¢ each)
Anderssa Agent #5 (Noves; Art by Gil Kane) (50¢)
Conan #4 (Toner; Cover by Wally Wood) (1.00)
Green Lantern/Green Arrow #85-86 (The O'Neill-Adams Classics) (70¢ each)

PENTHOUSE! ALL MINT!

Penthouse March '74 (1.00) May '74 (1.00) July '74 (1.25) August '74 (1.25) September '74 (1.25) October '74 (1.25)
November '74 (1.25) December '74 (1.75) January '75 (1.25) February '75 (1.25) April '75 (1.25)

You must be eighteen to order these items.

Marker Tyler's Fictorial History of Sex in Film (Mint Hardcover) (5.00)

END ALL ORDERS TO: ROBERT MITHEY REF #1 MT. PHILLO ROAD



Or else what? Or else you'll be missing one of the best bargains in fandom today. Twice every month Pioneer brings you the most current reviews of comics, fanzines, books, and just about anything having to do with comic booking.

Not only that, we have many columns appearing each issue. Such as: Loosest End by Bob Andelman featuring general talk about fandom, Forum giving all fans a chance to talk out, The Hero File by Jim Crawford re-capping and filling a close look at heroes past appearances, Marvel Scope by Ricky Punk talking about Marvel stuff, and many more.

And that isn't all, every issue Pioneer features some of the best art seen in fandom. Each issue of Pioneer is reproduced offset and xerox and page count ranges from 16 to 24 pages per issue.

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\$1.25 per 1/2 page; size 4 1/2 by 5 1/2
\$.60 per 1/4 page; size 4 1/2 by 2 1/2

Pioneer has been published for over 1 1/2 years and will be published a second time and we would like you to join us. Subscribe and see what you've been missing.

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DAYTON, OHIO 45416

NATIONAL BUREAU
CENTRAL
WSA
981
NO.



357 NEWARK POMPTON TURPIKE, POMPTON PLAINS, N.J. 07944. Please ADD
30¢ postage on all orders under \$5.50. List alternates if possible. Send an SASE
with your orders; it not used it **WILL** be sent back to you. Money orders will get you
your order **FASTER!**

All comics are Mint- Good, unless marked with F for Fair, or P for Poor... OKAY!
\$100 ea. - J.I.M./Thor #120, Marvel Tales #15, Dorian #1, Strange Adams #214F OMAC #1
75ea - DC Spec #12, New Gods #10, Marvel Spotlight #2, Sgt. Fury #18, Demon #3+5, Shezam #1
Weird Worlds #2, 4, 6, 7 + 3, Tarot #25
.50 ea. - Beetle Bailey #552, Hawk-Dove #2, Sgt. Fury Annual #6, Marvel Superheroes #537, 41, 42, 45, 47
Giant Size Spid. #2, Spidey Family #1, 5, Sgt. Fury #34-38, Jimmy Olsen #17, 130, Justice League #89,
Mistie Miracle #18, Superman Family #169 + 170, Swampthing #2
.35 ea. - Luke Cage #10, Manu Fortune #6, Manu/Genevieve #15+1, Manu Superheroes #27F, Manu Team-Up #4
5, 9, 14-20, Spiderman #103, 107, 109-112 Thor #200; 214, 218+219, Flash #226, Supertoy 160
* **25¢ each** *
Sensational Sixties Tales #13, 1, 2, 3, 35 + 41, Avengers #17+19, Giant Size Aveng. 2, Cap America #135, 142, 144, 153, 155
162, 164, 166-187, Capt. Am. Ann. #1F, Cap. Man #2, Chumb. of Chills #5, 6, Conan #3, 19, 23 + 51, Cyph &
Shadows #1+6, Defend. #117, 19+20, Fant. Team #115, 127, F.G. Giant Size #4, Foam #3, 19, 23 + 46, Ghost
Riders #3, 4, 5, 8, + 9, Hulk #148, 168, 169-175, Iron Fist #1+2, Ironman #45, 53, 56, 57, 59, 466
Ka-zoo #1+2, Manu Daily #2, Manu Fate #10, Manu/Genevieve #15, Manu Superheroes #27F, Manu Team-Up #4
Manu Spec. 2c, Manu Tales #49-55, Manu Team-Up #1-34, Mystic King Fa. 20, 25-32 Spid.
Phoenix #26-144, Giant Size Spid. #3-6, Spidey 5-11, Sgt. Fury #34-38, Supertoy #48-47, Swt of Saturn #1
Strange Tales #172+176, Submariner #53, 61-63, Supernat. Thrill. #5, Giant Size Supra Heroes #1
Supernat. Thrill. Team-Up #3, Giant Size Sup Vill. Team-Up #2, Thor #200-222, Giant Size #229, Tomb of
Uncle #12, 16 + 24, Worlds Unknown #2+3, Action Comics #31F, 302, 398, 399, 402, 421, 423, 424-
434, Batman #249, 247, 251, Brave+Bold #108-111, Detect. Comics #407 + 435, Flash #210, 223, 242
225, G.I. Combat #190, 143, 168, House of Secrets #1, 10, 108, Jimmy Olsen #151-156, Justice League
#108, 109, Legion of Superheroes #3, 4, Lois Lane #27, 129, 131, Metal Men #39, Mister Shaggy #33,
Strange Adams #163, Supertoy #71, 143-200, Superguy #152+17 Superman #228, 229, 256, 259-
275, Superman Family #71-173, Sword of Sorcery #5, Unexplained #43, 43, 153, Wanted #8,
Weird Mystery #16, Worlds Finest #194, 197, 200, 217, 227-229, Culling Admin. in Somerby #4
X-RAYS #1 - damn entirely by myself... 5¢ each with your orders, or .15¢ if postpaid
(help a starving cartoonist.)
And Finally... if these prices are too HIGH for you, send me 15¢ for a list of 400,
or 50 comics at 5¢. 10, 15 + 20¢ ea.



THE REST OF THE HISTORY
OF UNDERGROUND COMIX
IS IN
CLAY GEERDES'
COMIX WORLD.

First 37 ISSUES OF THE
NEWSLETTER ONLY \$500
WITH THIS AD. CHECK OR
M.O TO CLAY GEERDES,
915 INDIAN ROCK ROAD,
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(\$300 FOR 12 ISSUES. SAMPLE
COPY 25¢. AGE STATEMENT,
PLEASE. 18 OR OVER.)
SPECIAL OFFER!

OVER 1600 SERVED!!
 ANDY DAHM 2996 HERMANE DR. ATLANTA, GEORGIA 30319
 TERMS: Please add twenty cents postage by your order. Minimum order is 1.50. If you
 want to get on my mailing list, send me a few SASEs, a New Stuff.

The Permi Wreath Treasury reg. 5.00
 now 3.75

Best of Walt Disney Specials reg. 1.50
 now 1.00
 #1-Donald Duck by Banks.
 #2-Sorcerer by Banks.
 #3-Donald Duck by Banks.
 #4-Wicky Mouse by Gottfredson.

Critter 8 reg. 1.00 now 85¢

Older's Hero Series reg. 50¢ ea. now
 25¢ ea. three on one \$1.00
 #1-Young Bloodhound Nordland Walt: are a-
 vailable.

EC Portfolio Five reg. 20.00 now 17.50

EC Herings
 #1-Science 15 reg. 2.00 now 1.50

The below are reg. 1.25 now 85¢ ea.
 #1-Shock Suspense 12
 #2-Weird Fantasy 13
 #3-Weird Fantasy 13
 #4-Crime Suspense 25
 #7-Vault of Horror 26
 #8-Shock Suspense 6
 #9-Two-Pisted Tales 34
 #10-Haunt of Fear 23
 #11-Meant of Fear 23

The Book of Vampires 15.00
 This book contains over 120 Finlay il-
 lustrations from the de la Ree collec-
 tion. This book is already a publisher's
 sellout and the remaining copies of the
 limited edition of 1050 won't last long
 at this price.

Flashbacks reg. 3.00 ea. now 2.25 ea.,
 #2-See de more 4.00 each
 #3-De la Ree Edition 1
 #4-Special 1
 #5-Pep 1
 #6-Young Allies 1
 #11-Plastic Man 1
 #12-New York World's Fair 1939
 #13-All Star 2
 #14-All Select 1
 #15-De la Ree in Marvel 2
 #16-Pep 1
 #17-Captain Marvel Jr. 1
 #18-Master 2
 #19-Sub-Mariner 1
 #20-New York World's Fair 1940
 #21-Human Torch 1

Flashbacks (cont.)
 #22-All Star 1
 #23-All Winners 1
 #24-Spy Smasher 1
 #25-De la Ree Edition 1
 #26-Marvel Mystery 4
 #27-Silver Streak 6
 #28-World's Finest 7
 #29-Captain America 2
 #30-All American 24
 #31-Hit 1
 #32-Artist's Greatest 7

Pastastic Art of Frank Frazetta reg.
 5.75 now 4.75

Heroset set one reg. 5.00 now 4.00

Kenneth Smith Portfolios
 #1-reg. 5.00 now 4.00
 #2-reg. 5.00 now 4.00
 #3-reg. 8.75 now 6.75
 #5-reg. 5.00 now 4.00

Mediascene 13 reg. 75¢ now 65¢

Phantasmagoria 1-4 reg. 5.00 now 3.75

Powerhouse Pepper One (reprint)
 reg. 2.50 now 1.50

Promethean Five reg. 2.00 now 1.75

Special Edition 3 reg. 8.95 now 6.00

Spirit Colorize Book reg. 2.50 now 2.00

Spirit Magazines 34, 7, 8, 9 reg. 1.25 ea.
 now 1.00 ea. all 5 for 4.50

The Art of Neal Adams reg. 3.00 now
 only 2.50

I've got a copy of Warren of the Ages
 copycat 1941-1942. I'm sure you'll
 believe it's a fine edition. I had a
 jacket in its fair shape, the book is
 in nice shape with a few white bids
 be accepting bids for a few weeks. bids
 start at 7.50. Let me know.
 In case you're wondering, I'm dropping
 the Flashback series. If you want any
 order now, if any new titles should come
 I'll stock them.
 I bidly stock them.
 Finlay, Jerry de la Ree was a real
 professional job on this book
 When the twelfth EC Reprint comes out,
 I'll stock it. As you know, they retail
 for 1.50, but I'll have it cheap.

SELL-TRADE Michael Middleton
R#3 metropolis Ill. 62960 (Box 133A)
Ph. 618-564-2283 add 50¢ each order.

ARCHIE #1 8/18... 45.00 1942
(STRAIN ON BACK) 1" DC OUT BOTTOM SP.

Green Lantern #1 1/8 + ... 12.00 (SILVER)
Sgt. Fury #1 1/8 ... \$4.50

Snack Scrooge & Donald Duck #1 Fr / Nm ... 15.00
(1965 reprint soft cov. US #1 + money ring)
Sparkle Comics #1 Vg+ ... 6.00

NEW GOODS #1 fn./m... 3.00 Tales of Asgard #1 fn.. 75¢
Looney Tunes + MM. # 11 1/2 1942 .. \$6.25

T1th... 3^{1.00} #52fn... 4.50
 MARVEL JR. #18fair... 5.50 #40vg... 5.
 MASTER 2

WANTED: (BATMAN) vgo better #2, 4, 6, 8, 10, 12, 14, 16, 17, 20

For color copies: ANY H or Better (FF²) V₃ or Better

SEND CHECKS TO WILLIAM K. STRUCK
11 COMMUNITY DR. APT. B
Shillington, Pa

NICK
SAYS...

GREAT
BUYS!

ALL BOOKS ARE IN GOOD OR BETTER CONDITION
SEND \$54 FOR POSTAGE AND HANDLING WITH EACH
ORDER. PLEASE LIST ALTERNATIVES
THIS AD IS GOOD UNTIL 11/30/15

ORDERS SHIPPED IMMEDIATELY RECEIVED MAGAZINES

MAD 148, 149, 153, 154, 155, 163, 156, 158, 159, 160, 161, 163, 164, 165, -
166 - 178 - 454 MAD SPECIAL (COMPLETE) 6, 10, 11, 13, 16, -
CRAZY 2, 4, 6 - 654, 8 - 14 - 604
PLANET OF THE APES 4-7-11, 25 8-11 - 1,00
DRACULA LIVES 4-12, 20, VOL. 2 NO. 1 - (COVER DAMAGED BY WATER)
6 (COVER ALSO DAMAGED) - 604, 7-8 - 754,
10-13 - 754
SPECTACULAR SPIDERMAN NO. 1 (CORNER OF COVER AIPPED) \$3.00
VAMPIRE TALES 1-2, 20, 7-1, 10 9-11 - 754
MONSTERS UNLEASHED 5-6 - 150 8-11 - 1.00
DOC SAVAGE 1-11, 25
HAUNT OF HORROR 5-1, 10
EERIE 58-150 62 (WRIGHTSON, CORBEN) - 150 63-65 - 1.00
67-68 - 1.00
VAMPIRELLA - 34-44 - 1.00
CREEPY 27-68 - 1.25 70-72 - 1.00
DEADLY HANDS OF KUNG-FU 2 - 1.00, 7-14, 16 - 754
TALES OF THE ZOMBIE 9-10 754

COMICS

SPIDERMAN 66-100 84-604 118-132 133-181 - 20
DARE DEVIL 103-110 - 404 112-132 - 204
CAPT. AMERICA 125-175 - 204 176-192 - 254
FANTASTIC FOUR 73, 77, 82, 92 - 554 103, 104, 105, 109, 111, 115 -
116, 122, 126, 134, 135 - 404 136-159 - 254
THOR - 213-230 - 454 231-237 - 204
MARVEL TEAM-UP 10-82 - 554 24-40 - 254
DEFENDERS 6-10 - 404 12-17 - 204 18-25 - 254
IRON MAN 58-60, 62-67 - 204 68-81 - 204
STRANGE TALES 117 - 604 119-604 157-159 (STERNMAN) 754
161-165 - 604



If we
didn't do such
a great job for
our advertisers,
our competitors
wouldn't be so upset!!

Here's still more proof that there's no better, cheaper or faster way to advertise than right here in your Buyer's Guide. We mail out thousands of flyers to mailing lists soliciting subscriptions, advertise in every major fanzine, publish ads (from a full page to a classified) in the major comic books several times a year, and more! And by being around nearly six years, we get a lot of new subscriptions each issue just by word of mouth alone! So don't let anyone kid you...TBG sells what you have to sell! * ADVERTISE! * Like always, here's the proof:

LARRY KENTON (THE NOSTALGIA CRYPT):

"Enclosed is a \$20 ad. Thanks for your efforts! By the way, my last TBG ad grossed over \$1500 in just two days. Many thanks and I urge all to support TBG."

FRED NARDELLI:

"Enclosed is another \$10 ad. My ad in your recent issue already drew over 20 times the cost of the ad, and the results are still coming in."

KEN MEYER, JR:

"Geezus, you wouldn't believe the response I got to my fanzine ad in TBG! I had at least 60% of my merchandise sold within the first two days of orders!! I dunno about TBG being the Bible of the comic fan, but it sure works like hell! This is a testimonial!"

NICHOLAS CERTO:

"Enclosed is \$5 for a 1/8 page ad. I hope that this one does as well as my first ad which was a near sellout."

ART DAVIS:

"P.S.: Response was great in my last ad (as usual)!!"

BRYAN CONE:

"I've been averaging over 150 orders per ad over the last two years through TBG. Fantastic response! Please publish this enclosed \$10 ad as soon as possible."

KEVIN PAGAN:

"Enclosed is another (!) 1/8 page ad for TBG. All my ads have done extremely well. Again, thanks."

J. GALABURRI:

"My last full pager with you was a great success. The Buyer's Guide is a collectors dream come true! GOOD LUCK!"

BILL COLE:

"Many thanks for all you've done. It's because of the orders that have been received that I will continue to advertise regularly. Keep up the good work."

JERRY EMBRY:

"Well, here I am again. This must be our 25th or 30th ad in TBG. I'd have a hard time making a decent living without it. Thanks for the great service."

KENN THOMAS (WHIZZARD):

"I must say that the response to the ad for WHIZZARD was phenomenal. I just could not believe the sales we received, and you can quote me."

LARRY FRIEDMAN:

"My last two ads drew a fantastic response and I can now advertise more frequently. I am only sorry that I didn't have more of what I advertised...I got over \$800 in orders before even receiving my copy of TBG. THANK YOU."

PLUS-IDEAS CO.:

"Our first ad continued to draw response two months after it ran! And repeat orders for our ComicCase (advertised ONLY in TBG) have totaled over \$750."

GRANT IRWIN:

"Now I can compete with all the others who get in your P.R. ads, as I can now truthfully say I did over \$1700 worth of business with just one \$10 ad in TBG."

RICHARD RODER:

"I sent in an ad to your zine recently and the results to it were unbelievable! I have never gotten more phone calls or orders before! I'll always advertise with you...TBG!...You're the greatest!"

GARY WALKER:

"Your weekly publication looks good... my last full page ad got results far beyond my expectations. Advance phone orders were great and orders by mail are still coming in strong."

We here at TBG have pushed fandom to previously unknown heights in the past five years we've been around...and our sleeves are still up!

THE BUYER'S GUIDE FOR COMIC FANDOM



LARRY G. SHARP

304 JEROME
TEXARKANA, TEXAS 75501
PHONE AC 214 - 794-2454

BUY AND SELL

COMIC BOOKS ☆ RECORDS ☆ RADIO PREMIUMS ☆ OLD TOYS
GENERAL NOSTALGIA

ATTENTION ELVIS PRESLEY FANS AND COLLECTORS! Elvis recorded only five records on the now legendary SUN label before he became nationally known. These records are almost impossible to find and--as a result--have become very rare and coveted items by Elvis collectors everywhere. Here's your chance to own one or more of these historic records. All records are originals and in the condition described. Money refunded if not completely satisfied!

That's All Right/Blue Moon Of Kentucky (SUN 209 78RPM) This is Elvis' very first record and is in near mint shape. Beautiful! Label is like brand new and record sounds great! A real treasure! Price: 200.00

I Don't Care If The Sun Don't Shine/Good Rockin' (SUN 210 78RPM) Elvis's second record. This record is in fine shape and the label is as nice as the first one. Price: 150.00

You're A Heartbreaker/Milkcow Blues (SUN 215 78RPM) Elvis's third record. This is in fine shape and the label is extra clean, no marks, tears or writing. Price: 125.00

Baby Let's Play House/I'm Left You're Right (SUN 217 78RPM) Elvis fourth Record. Record is in very good shape and label is in great shape except for a slight transparent ink mark on one side. Price: 100.00

45 RPM

I Don't Care If The Sun Don't Shine/Good Rockin' (SUN 210 45RPM) Elvis' second record. Only fault I can find is a small code sticker (hardly noticeable) on the right hand corner of one side of the record. Label is bright and shiny. Very rare. Price: 200.00

Baby Let's Play House/I'm Left You're Right (SUN 217 45RPM) Elvis' fourth record. Record is in very good + condition except for the store price of 69¢ stamped on one side. Sixty Nine cents!!! Label bright and clean otherwise. Price: 150.00

Mystery Train/I Forgot To Remember (SUN 223 45RPM) Elvis last record for Sun before he hit the big time. Record is in Very Good condition with only slight label wear. Small code sticker (hardly noticeable in right hand corner of one side). This is a different copy than the last one I offered in my previous ad. Price: 150.00

All records are shipped extra carefully and insured. First come...first served.

PERSONAL NOTE: I betcha Megan Thorne "The Golden Age Girl" is really a boy. Neverthe less, whoever it is has the most creative ad in TEG. Also, am I the only person who feels like barfing each time he reads or sees another article about Star Trek? Ah well, one man's poison is another man's....!



LARRY G. SHARP

304 JEROME
TEXARKANA, TEXAS 75501
PHONE AC 214 - 794-2454

BUY AND SELL

COMIC BOOKS ☆ RECORDS ☆ RADIO PREMIUMS ☆ OLD TOYS
GENERAL NOSTALGIA

SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE SALE

This is my first annual end-of-the-year clearance sale! You'll find some fantastic once in a lifetime bargains on Golden Age Comics, Records and assorted nostalgia, so read this ad carefully! ALL ITEMS SOLD ON A FIRST COME, FIRST SERVED BASIS! My terms are as follows: Money refunded if not satisfied, Please send money order, checks will have to clear my bank. Ad .50 postage on all orders under 10.00. No minimum order required. You're gonna find some real buys!

Captain Marvel #4 (VG+) This early issue has one of the best Cap'n covers ever! Book is complete and in real good shape. The only defect is some water stain but holy moley look at what I'm selling it for! A terrific bargain! Price: 65.00

Captain Marvel #7 (VG) This book is in just about the same condition as the one above...namely, very good! Some water stain on pages, but cover and entire book intact. If you are sick of rip off prices try this one at only: 25.00!

Master Comics #49 (M) This issue is in absolute mint condition! Almost pristine. Looks as if it was just off the stands. My price: 15.00!

Bronco Bill (Single Series #2) (VG+) Slight chip of edge of cover. Magazine is in great shape. Price: Only 10.00

Jungle Comics #96 (VG+) 1.00 #97 (VG+) 1.00 #100 (VG+) 1.00 #102 (VG+) 1.00 #103 (VG+) 1.00

Wonderworld Comics #19 (VG+) 10.00 **Masked Marvel #3** (VG) Cover detached from staples otherwise very nice. Only 7.00. **Marvel Comics #61** (G) Cover detached from staples. Only 7.00.

TARZAN BLACK AND WHITE #5 (VG) This is the best comic buy you'll get this year or any other year. This rare book with Foster art can be yours at a price that any other dealer would choke on. My price on this book is way below Overstreet's or any other dealer. Better grab it while you got the chance. PRICE: 75.00!

EARLY MADS EARLY MADS EARLY MADS EARLY MADS EARLY MADS

All of the following MAD's are in Very Good or better condition and you aint even gonna believe the prices. Read it and buy 'em, they won't last long!

MAD (#4) 10.00 (#6) 7.00 (#7) 7.00 (#8) 7.00 (#9) 7.00 (#10) 7.00 (#11) 8.00 (#12) 8.00 (#13) 8.00 (#14) 8.00 (#15) 7.00 (#16) 4.00 (#17) 4.00 (#19) 4.00 (#20-#23) 4.00 ea.

ORIGINAL ART: This is a pencil sketch of Buck Rogers in profile done on a sheet of hotel stationery by Dick Calkins. Paper is creased but it is a real unusual item. It is signed: "Buck Rogers...Houston Post... Dick Calkins." How much Calkins original art have you ever seen? Only: 35.00 !!

WANTED WANTED WANTED

Top dollars guaranteed

I need To Locate The following before
The bomb goes off.

Movie Material From:

The Brain From Planet Arous

Desperate Cargo

Queen of Babylon

Material on any of The following Stars:

Ursula Andress

Diana Rigg

Joyce Meadows

Carol Hughes

Susan Hayward

Rhonda Fleming

I will also Trade for These Materials.

Contact: Fred R. Eichelman

545 Howard Drive

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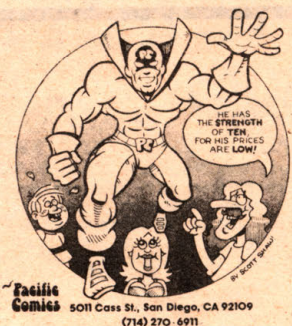
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Conquest of the Planet of the Apes S8
Escape from the Planet of the Apes S8
Good Old Corn with the Keystone Kops S
Little Rascals in Spooky Nooky S8
Midget Car Maniacs (Abbott & Costello) S8
Mighty Joe Young S
Mysterious Dr. Syn S
Planet of the Apes S8
Public Enemy (James Cagney) S8



SEND ALL ORDERS TO:
Norm Partridge
119 Seville St.
Vallejo, Ca.
94590

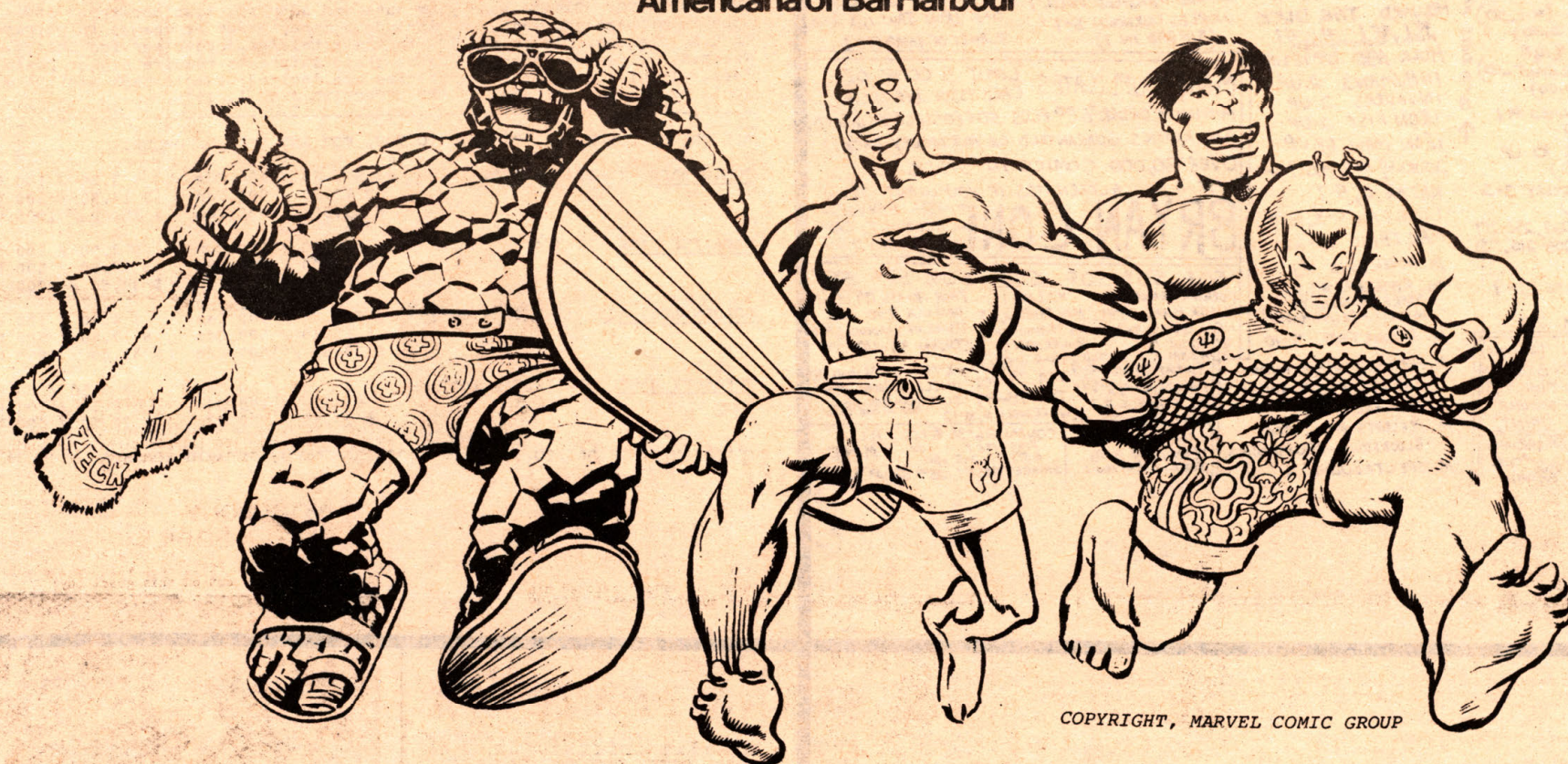


MIAMICON I

The Ultimate STAR TREK and COMIC ART Experience

DECEMBER 18,19,20&21

Miami Beach
Americana of Bal Harbour



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GUESTS

James Doohan

Stan Lee

JACK KIRBY

NEAL ADAMS

C.C. BECK

200 Hours Of Films

We feel that we have the finest film festival ever, some films are SILENT RUNNING, FORBIDDEN PLANET, BONNIE AND CLYDE, DUCK SOUP, TALES FROM THE CRYPT, THE SEVENTH VOYAGE OF SINBAD and many STAR TREK EPISODES AND OTHER T.V. SHOWS.

MIAMICON I is sure to be the most fantastic con ever. Our ART EXHIBITION will have over 2,000 pieces of art. We will also be having a banquet, a brunch, panel talks, and lectures, live plays, and auctions. We will have everything. MAKE RESERVATIONS SOON!

FOR FURTHER INFORMATION:

MIAMICON I
P.O. BOX 60-1115
N. MIAMI BEACH, FLA.
33160
305-949-3900

ADMISSION RATES: \$12.00 FOUR day membership before the con.
\$4.50 ONE day membership before the con.

DEALER RATES: \$45.00 one eight foot table.
\$115.00 three eight foot tables.
\$180.00 six eight foot tables.

WE WANT YOUR MONEY RAPES THE INNOCENT

SETS: COMPARE OUR PRICES TO OVERSTREET LISTINGS: ALL NM-M

OUR PRICE	PRICE GUIDE	1-100	2-5	50
DEMON 1-16	600	1360	6-10	35 11-16 30
FOREVER PEOPLE 8,10-11	125	360	8	45 10-11 45
KAMANDI 1-24-20	750	1540	1-100	2-5 50 6-10 35 11-20 30
KORAK 46-55	400	580	46	75 47-49 50
NEW GODS 9-11	180	400	9	65 10-11 45
SHADOW 1-5	120	280	1-50	2-5 35
SHAZAM 1-13	500	920	1-75	2-10 35 11-13 50
SWAMP THING 5-10	220	660	5	50 6-10 35
SWORD OF SORCERY 1-5	180	340	1	50 2-5 35
TARZAN 207-220	580	1020	207	125 208-210

NEW ADDITIONS

BLAZING COMBAT 2-4	500	1200	23	225
CONAN 46-74-9-53	200	350	each	
CREEPER 1-6 (SHOWCASE 73)	400	500	1-100	2-6 50
CREEPY 1-16	1750	4900	Also	
1-265	8,11-14	100	ADAMS in	#25,30
2-4,6-7	85	59,15-16	125	110-11
EERIE 1-12	1300	3300	Also	
2-125	48-11	100	ADAMS in	9,10 14,16,19-21
3,5-7,12,15	80	JONES in	11,12,15	37 75
FLASH GORDON (KING)	800	900	1-300	
Williamson: 1,3-5			3-5	200
FRANKENSTEIN (PLOOG)	350	420	1-100	6-7 40
1-7			2-5	60
Kull+the BARBARIANS	300	cover	1-100	2-100
1-3			3-100	
MAN-THING 1-5	250	480	1-100	2-5 50

UNKNOWN WORLDS 2-6 OF SCIENCE-FICTION

TERMS:

Postage 50¢ plus 1¢ comic and 2¢/magazine; ADD SASE + INSURANCE IF DESIRED; CHECKS WILL WAIT TO CLEAR—

QUANTITY

(90% plus nm-m)

212-865-3144

90%+nm-m

PRICES ARE FOR ORDERS OF 2000 COMICS OR MORE. FOR ORDERS BETWEEN 1500-1999 COMICS ADD 2¢ PER COMIC OR 4¢ PER MAGAZINE. 1000-1499 ADD 3¢ PER COMIC 6¢ PER MAGAZINE. ORDERS BETWEEN 100-999 ADD 5¢ PER COMIC 10¢ PER MAGAZINE. FREE DELIVERY POSSIBLE DEPENDING ON SIZE OF ORDER AND DISTANCE FROM NEW YORK CITY. OTHERWISE POSTAGE IS 50¢ PLUS 1¢ PER COMIC AND 2¢ PER MAGAZINE. MINIMUMS DO NOT APPLY TO WARRENS; SEE BELOW

AVENGERS 120 up .20	MAN-THING 1 2-5 .25 11 up .20 (6-10 will hopefully also be available soon.)	SWAMP THING 5 .35 6-7 .27 8-10 .20 11-up .15	SWORD OF SORCERY 1-100 2-5 35 6-10 35 11-16 30
CONAN 11 up .20	DEFENDERS 11	DEMON 2 .22 3-5 .20 7-10 .17 11-16 .15	1st EDITION Sp' (Atlas) .20 2 up .15
FOREVER PEOPLE 10-11 .20	FANTASTIC 4 140 up .20	HULK 174 up .20	KAMANDI 2 .25 4-5 .22 6-10 .17 11 up .15
KORAK 46-55			

ALL OTHER TITLES ALSO AVAILABLE:	GIANT-SIZES:
CAPTAIN AMERICA, CAPTAIN MARVEL, DAREDEVIL, THOR, BATMAN, JLA, JR. IN.	SPIDERMAN #1 (w. DRACULA) .35
MOST DC'S OF PAST 3 YRS, HARVETS OF	DEFENDERS #1
1st 20 MONTHS.	INVADERS #1 50¢
OTHER GIANTS + OW also AVAILABLE	
DELL WESTERNS AND DELL TARZANS (40 up)	
WEIRD WORLDS 120 @ nm-m, 25-50% of OVERSTREET	

OLDER MARVELS: WE OFTEN HAVE ODD NUMBERS AND RUNS AVAILABLE FOR A SHORT TIME, I.E. SPIDERMAN 31-38 125 nm-m; FF 36-49 150 nm-m; Thor 113-119 125 nm-m;	WARLOCK 9's 35¢ 100 for #3000
WARRENS	CREEPY
EERIE 2 125	2-4,6,7 55
3,5,7,12,15 55	8,11-14 75
4,8-11 75	59,15-16 1—
14,16,19-21,37 50	25,30 50

MIN. ORDER: 75 MAGAZINES IN ANY COMBINATION, OR 10 OF ANY SINGLE ISSUE

CONDITION: vg-f/vf-m

CAPTAIN HARVEL 25 (1st STARLIN) 150 MINT only	MARVEL SUPERHEROES 12,13 vg-f 125 (1st Capt. Marvel) 15 (HEDUSA) nm-m 100 16 (PHANTOM) f 75 17 (BLACK KNIGHT) vf 100 20 (DOOM) vf 100	PSYCHO (SKYWALD B+W) 2,3,7,8,10 vf-m 75 4 (B. JONES) m 200 5 (REESE) m 100 6 (JEFF JONES) nm-m 300 9 (JEFF JONES) nm-m 215 11,14,18 vf 50 12 (JONES COVER) nm-m 100 13 (KALUTA STORY) nm-m 100	TOMB OF DRACULA COLANI/PALMER 1 120/150 2-5 75/100 6-10 50/75 11-20 35/50
CAPTAIN AMERICA STERANKO: vg-f/vf-m 110-1,113 100/150	CHAMBER & DARKNESS SMITH: vg-f/vf-m 3 65/100 4 nm-m 400 7 nm-m 100	NEW GODS 1 nm-m 300	WARLOCK STARLIN 9 m 50 10 m 35
CREATURES on a LOOSE WRIGHTSON: vg-f/vf-m 10 (1st Kull) 200/300	DAREDEVIL SMITH: vg-f/vf-m 50-52 65/90	CONAN ADAMS 37 MINT only 75	WEB OF HORROR 1 (COVER JONES; WRIGHTSON REESE WISE) nm-m 500 2 (JONES COVER; REESE, KALUTA 2 stories by WRIGHTSON) nm-m 700 3 (KALUTA, REESE, BRUNNER, BRUCE JONES, WRIGHTSON; also WRIGHTSON COVER!!!) nm-m 300
ASTONISHING TALES Kirby+Wood vg-f/vf-m 1 65/100 2 35/50 3-4 65/90 5-6 SMITH 50/75 12 ADAMS 50/75	AVENGERS SMITH: vg-f/vf-m 66-7 50/75 38-100 75/100 ADAMS 43 125/200 94-96 100/150	DETECTIVE ADAMS: vg-f/vf-m 369 200/275 395,397 150/200 400,402,404,407 100/150 408,410 100/150	SHOWCASE 57-8 (CENEY ALE by KUBERT) 100/150 82 (NIGHTMASTER by GRENDETTI) 100/150 83-4 (by JY/15/200 WRIGHTSON) 100/150 85-7 (FIREHAIR by KUBERT) 35/50
BATMAN ADAMS: 219 200/250 232,4,7 100/150 MINT only: 242-5,251 75 255 (GIANT) 75	FANTASY MASTERPIECES 1 f-f 150 2-10 f-f 100	FOREVER PEOPLE 1 nm-m 300	STRANGE TALES 135 (1st SHIELD) m 150 DITKO 136-146 vg 50 STERANKO 151-168 50/75 BROTHER VODOO 169-173 25/35 STARLIN WARLOCK 178 nm-m 100 179 nm-m 35 181 nm-m 50
BRAVE & BOLD ADAMS vg-f/vf-m 79-80 100/225 81-86,93 125/11	MARVEL'S GREATEST COMICS 36-54 nm-m .25	MARVEL 2-IN-1 1 .60 2 .35	X-MEN 10 vg 100 STERANKO 50-51 50/75 ADAMS/PALMER 56 nm-m 100 57-8,60-62 nm-m 75

JOSEPH KOCH 406 (SMITH BEAVER) 75/125 5-14 50/75

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PLEASE INQUIRE ABOUT GIANT-SIZE AND KING-SIZE SPECIALS!!!!!!

TERMS: EACH AND EVERY COMIC IS IN MINT CONDITION. IF YOU ARE NOT SATISFIED PLEASE RETURN WITHIN 10 DAYS FOR FULL REFUND. PLEASE ENCLOSE 50¢ FOR POSTAGE ON ORDERS UP TO \$5.00, THEREAFTER 75¢. INSURANCE 25¢ EXTRA. ALSO SEND S.A.S.E. WE WILL TAKE CERTIFIED CHECKS & MONEY ORDERS ONLY! SEND TO: L&M MINT COMICS, 7 WHITMAN BLVD., ENGLISHTOWN N.J. 07726

*WE WILL ALSO BE AT THE CREATION CONVENTION JAN. 2-5 AT THE COMMODORE HOTEL IN NEW YORK. SEE YA THERE.

IF WHAT YOU WANT IS NOT LISTED PLEASE SEND US A WANT LIST AND THE PRICES YOU WILL PAY FOR THE COMICS WANTED.



Subscriptions

1.) Base your order on the total number of publications of any one price; in other words, 12 copies of one title or the next 12 consecutive issues of one title or 12 different titles in one month all costing the same 25¢ would be 23¢.

2.) We carry any newstand magazine, so order what ever you wish.

3.) Try to give us lead time on the issue number you are ordering (the Comic Reader is a good source). If you do not specify otherwise, we will send the next available numerical issue.

Cover Price	No. Copies	1 or 2	3 to 14	15 or more
.25	.25	.23	.21	
.35	.35	.32	.29	
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.60	.60	.58	.56	
.69	.69	.67	.65	
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.85	.85	.82	.79	
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4.) Postage must be added per month to the above as follows:

1-10	25¢
11-20	50¢
21 up	60¢

5.) We ship subscriptions once a month, usually right at the end of the month. We take great care in attempting to foil the insidious plot of the Postal Service. As any collector knows, there is a directive in every Post Office ordering all workers to destroy any package which looks like it contains comics. We put our comics in plastic, protect them with cardboard and so forth but it doesn't always work. We will ship by U. P. S. but to do so, we must have your street address. For some reason the Postal Service won't let U. P. S. deliver to your Post Office box.

Magic Mountain BOOKSHOPPE

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80933



Now in its fifth year, the Comic Book Marketplace is a one-a-month show at the Hotel Commodore. Designed and managed by comic book people for comic book people, the show is a regular meeting-place for fans and collectors who love their field of interest, and who feel good about having a place of their own to keep in touch between the big comic art conventions.

It looks like an indoor flea market, and that's what it is. But don't expect to find horsehair sofas or souvenir coke bottles or stamps or coins. This is a specialty show, and that specialty is comic books, in all their four-color glory!

Don't miss a chance to join the collectors at the source, **Phil Seuling's Comic Book Marketplace!**

CHECK YOUR ATTENDANCE AT
PHIL SEULING'S COMIC BOOK MARKET PLACE!
The Windsor Ballroom of the Commodore, Park Ave. & E. 42nd St.

1975	1976	1976
JULY 20	JAN. 25	JULY 25
AUG. 10	FEB. 22	AUG. 8
SEPT. 7	MAR. 14	SEPT. 12
OCT. 19	APR. 11	OCT. 17
NOV. 2	MAY 9	NOV. 14
DEC. 7	JUNE 6	DEC. 12

.... AND SEND FOR
INFORMATION ABOUT THE
1975 COMIC ART CONVENTION
IN NEW YORK JULY
2-6!!

HERMAN NEWBERGER 755 EAST 89TH STREET BROOKLYN, NEW YORK 11236

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- (2) ALL COMICS ARE IN MINT CONDITION.
- (3) NO SUBSTITUTIONS.
- (4) WE WILL PAY FULL POSTAGE.
- (5) WE CANNOT MAIL LESS THAN 15 COMICS OF WHAT WE HAVE OF YOUR LIST.
- (6) ALL MAIL ADHERING TO ABOVE RULES WILL BE ANSWERED. OTHERS WILL BE IGNORED.
- (7) CHECKS MUST WAIT TO BE CLEARED, BUT MONEY ORDERS WILL HAVE THEIR ORDER MAILED OUT THE SAME DAY RECEIVED.

ALL WARREN MAGAZINES WE HAVE LEFT ARE 65¢ EACH. WE ARE OUT OF CREEPY #1-AND EERIE #2.

FINALLY, THOSE WHO LIVE IN NEW JERSEY WILL SURELY FIND IT GOOD TO VISIT OUR STORE LOCATED IN ENGLISHTOWN, NJ. THE ADDRESS IS ENGLISHTOWN BOOK STORE, IN THE ENGLISHTOWN AUCTION SALE, AT #90 WILSON AVENUE, ENGLISHTOWN, N.J. (FIRST BUILDING). THE STORE IS OPEN EVERY SATURDAY ONLY. HOURS ARE 6:30 A.M. TO 4:00 P.M.

NOTE: DO NOT SEND MAIL TO THE STORE.

COMIC CORNER
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TO A SMALL FIRE IN MY SHOP SOME OF MY COMICS WERE DESTROYED.
SOME OF MY FILES WERE BURNED ALSO.

I HAVE PRINTED A LISTING OF COMICS THAT I HAVE IN STOCK SO IF YOU
WISH ME TO MAIL THEM TO YOU PLEASE SEND \$5.00 STAMPS OR COIN THAT IS
REFUNDED ON YOUR FIRST ORDER.

IF YOU HAVE COMICS FROM 1939 TO 1963 TO SELL LET ME KNOW.

THANKS,

Steve Conn

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